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UNDER THE CHERRY MOON

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UNDER THE CHERRY MOON

FADE IN:

1 SKY AND SEA 1

We're on a jagged cliff overlooking a grey, stormy Mediterranean seascape. CAMERA PANS up to thick, time-lapse clouds moving through the sky with sinewy grace.

The SOUND of WAVES CRASHING is muffled, distant. A GULL's CRY softly reverberates like a whisper. We should feel as if we are moving through a dream.

CAMERA slowly TRACKS toward the edge of the cliff, PANS away and picks up a baby elephant lumbering on a ledge across the way, nearly obscured by fog and haze. CAMERA keeps TRACKING to the edge of the cliff, where it comes upon a baby grand piano. We roam across its keys and then CAMERA alights and begins a slow, graceful glide to the ocean below.

2 ANGLE - OCEAN 2

A statue of Venus de Milo is being swept through the turbulent water, her expression serene and inscrutable. CAMERA skims above the water's surface and comes to a beach.

3 EXT. BEACH - NIGHT 3

And suddenly, we are in an utterly different world: This is a smooth white tropical beach with lush vegetation all around it. It is night. A shimmering full moon sheds a soft light over everything.

CAMERA MOVES across the beach and comes upon a wooden canoe submerged in the sand. A flamingo struts inside it, spreads its mighty wings and ascends with a powerful, echoing, beating SOUND. The MUSIC starts and we continue roaming across the beach, over to a mound of flower petals scattered nearby. The wind gently pushes the petals away, revealing a set of gilt-edged tarot cards underneath. We PAN AWAY and HEAR the faint tinkling of bells, follow the sound to a miniature gold merry-go-round with bells attached to the wheels. It spins round and round and we move in a circle to a gold chain with a medallion on it. It is lying on a rock, surrounded by votive candles. Next to it is a gold wedding band.

3A A HAND COMES INTO FRAME 3A

and picks up the chain. PULL BACK TO reveal A WOMAN dressed in an exotic crinoline ballgown; the skirts billowing in the wind like angel's wings. Her back is to us. She holds the medal up and seems to be gazing at it.

ANGLE - MEDALLION AGAINST SKY

with an image of the radiant full moon behind it. It is a St. Christopher's medal.

3A CONTINUED: 3A

REVERSE ANGLE - WOMAN

She's very beautiful... something sad and wistful about her gaze. She puts the chain around her neck and gently kisses the medal. Then she smiles to herself, a secret pleasure, and walks to --

A WILDCAT CONVERTIBLE

parked near the water's edge. She gets in the car and races off down the beach; sand kicking up in her wake.

WIDE ANGLE SHOT OF THE BEACH AND SKY

with the moon hovering above. We watch the car zoom off and see its license plates -- "LOVE."

The SOUND COMES UP: WAVES CRASHING, MUSIC CRESCENDOS.

Title appears: UNDER THE CHERRY MOON.

CUT TO:

4 CLOSE UP - LICENSE PLATES - MORNING 4

With "LOVE" on them. PULL BACK to reveal a 1967 white Wildcat with suicide doors parked outside a villa on top of the Grand Corniche. PULL BACK further to REVEAL...

CHRISTOPHER

sleek and sexy, full of cocky self confidence -- a consummate pleasure seeker. He's kissing a gorgeous OLDER WOMAN outside the villa.

CHRISTOPHER
(whispering in her ear)
We had fun, didn't we?

The Woman smiles in agreement, then Christopher heads toward his car. He gets in, starts to drive away, and abruptly backs up. He sticks his head out the window and kisses the Woman again.

WOMAN
You were born to have fun, Christopher.

He grins and roars off down the Grand Corniche. As his car passes out of frame, we see its license plates -- "LOVE."

5 AERIAL SHOTS OF CHRISTOPHER'S CAR 5

Racing along the Grand Corniche, with a staggering view of the Riviera coastline below.

6 INT. CHRISTOPHER'S CAR - DAY 6

He's in a great mood, flipping the radio dial, wants to find some decent music. Suddenly, a beautiful, melancholy song beckons to him from the radio. He smiles broadly.

CHRISTOPHER
I knew I'd find you, baby.

The song is "Under the Cherry Moon."

7 MUSIC OVER AERIAL SHOTS OF CHRISTOPHER'S CAR 7

Hurtling down the Grand Corniche, toward the city of Villefranche.

8 INT. CHRISTOPHER'S CAR 8

He's singing along with the song.

CHRISTOPHER
'I'll die in your arms
Under the Cherry Moon.'

He reaches his destination just as the song ends. Turns the wheel and pulls up to:

9 EXT. HOTEL - DAY 9

A four-star hotel in Villefranche. Christopher leaps out of his car and is immediately approached by a YOUNG STREET BUM (ten-years old) hawking souvenirs.

GYPSY GIRL
(in FRENCH)
Souvenir, messieur? 20 francs.
Very cheap.

Christopher looks down at the kid and shakes his head somberly.

CHRISTOPHER
(in FRENCH)
I dunno, kid. Let me ask my heart.

He puts his hand to his heart, closes his eyes, slips his hand inside his shirt and pulls out a heart-shaped wallet. The kid looks astounded. Christopher grins, pulls out 20 francs and hands them to the kid, who then holds out a souvenir.

CHRISTOPHER
(in French)
You keep 'em.

And he heads into the hotel.

10 INT. HOTEL - DAY 10

Christopher walks into the lobby and heads straight for a statue of Venus de Milo in the center of the room. He stops at the statue, gives her a knowing look and starts speaking.

CHRISTOPHER
How's my girlfriend?
(he cocks his head to hear her imaginary response)
You're looking extremely beautiful today, darling.

Then he pulls out a gold wedding ring from his pocket.

CHRISTOPHER
Ah, Venus. This ring belonged to my mother, and it really should be yours.
(his eyes roam across her body to her truncated hands)
But you ain't got no fingers, baby. So I gotta find a woman with cash.

Just then, a hip-looking black guy saunters up and taps Christopher on the shoulder. He's TRICKY. Christopher's best friend and "Business partner."

TRICKY
Yo, cuzzin. Lemme hold onto two thousand bills. My hands are cold.

Christopher looks skeptically at Tricky.

CHRISTOPHER
What's the deal this time, Tricky?

Tricky holds up a Cartier watch, then hands it to Christopher.

TRICKY
The deal this time is time. Pure Cartier.

CHRISTOPHER
(looking at watch)
Man, I'm late.
(he taps the face of the watch)
Not bad. For a fake.

And he starts walking off. Tricky catches up with him. TRACKING SHOT following them through the lobby, out the door and down the gravel walk to the Piano Bar.

(CONTINUED)

10 CONTINUED: 10

TRICKY
How'd you know that?

CHRISTOPHER
I can always spot a phoney.
(he hands the watch back to Tricky)
It won't work.

TRICKY
Christopher, listen. They're 200 francs a piece. You gimme two thousand, we sell 'em for fifteen hundred, and what do we have?

CHRISTOPHER
I dunno, Professor. You tell me.

They reach a long corridor and continue walking down it.

TRICKY
We have fifteen thousand francs. That's what we have.

Christopher doesn't seem impressed.

TRICKY
(continuing)
Man, you been spending way too much money lately.

CHRISTOPHER
That's cuz I give all my money to you, partner.

As he says this, he reaches into his wallet and gives Tricky the two thousand francs. Tricky looks happy as a baby, counts the money as they keep walking down the hall, toward a casino.

TRICKY
Have I ever steered you wrong?

Christopher just rolls his eyes and keeps walking. As they reach the entrance to the casino, Tricky looks around at all the women inside and shakes his head.

TRICKY
You know, I'll be glad to get outta here. I can't meet any nice girls in this place.

CHRISTOPHER
You want nice girls?

They enter the Piano Bar Lobby.

11 INT. PIANO BAR LOBBY - DAY 11

The lobby of the Piano Bar is filled with scores of wealthy EUROPEAN WOMEN. As Christopher and Tricky walk through, Christopher points out a bombshell Blonde.

CHRISTOPHER
Check it out. Madeline Monet. Ten million dollars. Her ex-husband owns the...

The pass by a voluptuous Brunette.

CHRISTOPHER
(continuing)
And over here, we have Isabelle Peche. Eight million dollars.
(beat)
Did you see that yellow Bentley outside?

TRICKY
Uh-hu. Yes. Right.

CHRISTOPHER
That's hers.

Christopher looks all around the room, puts his finger to his mouth and says "Ah ha, ah ha," then he points to a sultry looking Older WOMAN.

CHRISTOPHER
And to my right, you'll see the lovely Anette DuPry. Check out that chandelier.

He points up to a crystal chandelier hanging above their heads.

CHRISTOPHER
(continuing)
She owns it, and the building that's attached to it.

Then he turns to Tricky and smiles. They go into:

11A INT. PIANO BAR - DAY 11

CHRISTOPHER
See, there are plenty of nice girls in here.

TRICKY
(shakes his head)
Ah, Chris. You don't understand. I wanna fall in love.

(CONTINUED)

11A CONTINUED: 11A

CHRISTOPHER
Who needs love when you've got money?

Tricky just lowers his head, a little depressed. Christopher puts his arm around him and prods him toward the piano.

CHRISTOPHER
Come on, Tricky. Let's go to work.

And he heads toward the piano.

CUT TO:

12 INT. PIANO BAR - LATER THAT AFTERNOON 12

CAMERA PANS on MUSIC CUE across a small, plush piano bar where scores of people are sitting at seats scattered throughout the room. CAMERA KEEPS PANNING until it REACHES...

CHRISTOPHER

positioned behind the piano, playing a sweet, lilting song -- "Wendy's Paradise." He's good and he knows it.

ANGLE - BAR

The bar is filled with wealthy tourists who are vacationing at the hotel. Tricky sits alone at the back of the bar, watching everything like a hawk.

After a moment, an ATTRACTIVE OLDER WOMAN enters the bar, dressed completely in black. She's very aloof, distant, sexy. She sits down at a table near Christopher and holds a gaze on him.

CHRISTOPHER AT PIANO

He has his eye on her, too. He keeps playing, looking up every so often to exchange a seductive smile with the Woman. It's clear he's serenading her and no one else, and she enjoys it very much.

ANGLE - TRICKY'S TABLE

He's observing Christopher's flirtation with the Woman, picks up a cocktail napkin and writes on it.

12A INSERT - COCKTAIL NAPKIN 12A

It says -- "She wants you. Ask for the moon."

BACK TO SCENE

Tricky gives the napkin to a pretty, FRENCH WAITRESS and whispers in her ear. As he speaks, she rolls her eyes - she's done this a million times before for Tricky.

WE FOLLOW her over to Christopher at the piano. Christopher reads the note, crumples it up and tosses it inside the piano. Keeps playing, eyes focussed on the Woman in Black.

DISSOLVE TO:

13 CLOSE UP - THE PIANO - LATER THAT NIGHT 13

There are about twenty notes crumpled inside the piano now. PULL OUT TO REVEAL that the lounge is now nearly empty. Only Tricky and the Woman with whom Christopher has been flirting all night are still there.

ANGLE - CHRISTOPHER

He finishes his song, pulls down the piano cover. At that moment, the Waitress comes over and sets a drink on the piano.

WAITRESS
Compliments of the lady in black.

Christopher looks over at the Woman and nods a polite "Thank you." She nods back, then gathers her purse and slowly walks out of the bar.

Tricky watches her leave, panicked, and makes hysterical sign language gestures to Christopher, who just ignores him. Christopher casually sips his drink till it's gone, then gets up and heads out of the bar.

14 INT. HOTEL LOBBY - NIGHT 14

He takes a few steps into the lobby and sees the Woman in Black leaning against the staircase by the elevator, smoking a cigarette. She sees Christopher and smiles a little nervously. And he returns her smiles with a dazzling, provocative grin that instantly puts her at ease.

They walk out of the lobby together. As he passes the statue of Venus, Christopher blows her a kiss.

CUT TO:

15 EXT. OLD NICE MARKET - THE FOLLOWING MORNING 15

Christopher's Wildcat races through the arches of the Old Nice Market and screeches to a stop near the promenade. He jumps out of the car, heads through the promenade, past flower stands and cafes, and heads toward an apartment building in the back of the marketplace.

16 ANGLE - CHRISTOPHER 16

He's walking in a cocky, self-satisfied swagger. As he reaches his apartment building, he pats his heart and smiles.

17 INT. APARTMENT BUILDING - LOBBY 17

Christopher breezes into a funky ground floor lobby which has a wall of mirrors at the foot of the staircase. As he passes, his image reflected a hundred times in the mirrors and stops to point at it.

(CONTINUED)

17 CONTINUED: 17

CHRISTOPHER
Mirror, mirror, seventeenfold.
Who's the sexiest dressed in gold?

Then he does a brilliant spin and lets out a wild yelp. When he stops, he looks up to see a PRETTY FRENCH GIRL coming out of the lift. Her shirt is half off and her hair is a mess. Then he hears a loud GIGGLE and sees Tricky slowly appear. His clothes are half-off, too.

TRICKY
You must be talking about me, cuzzin.

He and Christopher look at each other and crack up. The French Girl looks indignant and angry.

CHRISTOPHER
Smile, Katy. You're naked.

KATY
(hurriedly buttoning her shirt)
I'll smile when you pay me the two months rent you owe me.

Christopher just gives her a sly, sexy smile and starts to walk toward her, ready to put the make on her. Tricky moves in from behind, grinning devilishly.

KATY
Okay, you two. Don't try anything funny.

They keep moving in close to her.

KATY
Not this time, Christopher. I want the money or I throw you both out onto the street.

Christopher falls to his knees. Tricky follows suit.

CHRISTOPHER
Please, Madame. Look at these poor innocent faces.

CLOSEUP

of Christopher and Tricky's puppy dog faces.

(CONTINUED)

17 CONTINUED: (2) 17

TRICKY
These mean streets are no place for a couple of fine, decent --

CHRISTOPHER
-- Hoodlums like us.
(beat)
Please, Katy. Search in your heart for some kindness.

Katy just stands above them and makes a hilarious face.

KATY
Why don't you try searching in your wallet for some money?

Christopher starts to rise, puts a look on Katy that could melt butter.

TRICKY
That's right, cuzzin. Give her the Bela Lugosi look.

Christopher keeps gazing at Katy this way, then moves close to her.

CHRISTOPHER
Perhaps Madame would like to conduct a search.

He takes Katy's hand, slips it inside his shirt. When she pulls it out, she's holding his heart shaped wallet.

CHRISTOPHER
I don't give my heart to many women.

Katy opens the wallet and removes a big stack of francs from it.

CHRISTOPHER
Now, I wonder where that came from.

CUT TO:

18 INT. CHRISTOPHER AND TRICKY'S BATHROOM - DAY 18

Christopher is in the tub, his fingers idly touching the water as it sprays from the spout. Tricky is sitting on the edge of the tub, reading a newspaper and tossing flower petals into the water. He looks over at Christopher.

(CONTINUED)

18 CONTINUED: 18

TRICKY
How much is the Lady in Black worth?

CHRISTOPHER
Three million. She got it in a divorce settlement.

TRICKY
(nods)
I'd settle for that.
(beat)
Gonna marry her? Ain't it about time we go for the big macaroni?

CHRISTOPHER
(shrugs)
I like her. But I'm looking for a different brand of macaroni.

Tricky holds up the newspaper he'd been reading.

TRICKY
Well, take a look at this and see if it whets your appetite.

18A INSERT - NEWSPAPER 18A

The society page. There's a big photograph of MARY SHARON and a story about her twenty-first birthday party. We immediately recognize Mary as the same woman in the opening of the film.

BACK TO SCENE

Christopher takes the newspaper and looks at Mary's image for a long time, then he hands the paper back to Tricky and sinks into the tub, speaks as if he's reciting facts from a textbook.

CHRISTOPHER
Mary Sharon. Her father owns half the ships on the Mediterranean. He's gotta be worth a billion, easy. And he kicked a billion asses to get it.
(beat)
She gets a fifty million dollar trust when she turns twenty-one.

TRICKY
(holding up newspaper)
Which is today?

18B CLOSER ANGLE ON PAPER (NICE MATIN) 18B

A caption under Mary's picture says "Shipping heiress celebrates birthday at family estate in Villefranche today."

BACK TO SCENE

Christopher grins slyly.

CHRISTOPHER
Let's go.

TRICKY
We gonna marry her?

CHRISTOPHER
For fifty million dollars, we would seriously consider it.

They laugh and slap five.

TRICKY
Well, hey. Guess what? I'll take a thirty percent commission.

Just then the TELEPHONE RINGS. Tricky gets up from the tub and answers it.

TRICKY
Yes. Just one moment. I'll see.
(he holds his hand over the phone)
A Mrs. Wellington.

CHRISTOPHER
(smiling)
The Lady in Black.

TRICKY
(into phone)
Mrs. Wellington? He'll he right with you. By the way, my name is Tricky --

Christopher immediately leaps out of the tub, throws on a towel and races toward Tricky.

CHRISTOPHER
Tricky, put the phone down.

As he lunges to grab it, he slips on the rug and falls forward. Tricky grabs him by the wrist and starts mincing and hamming it up.

(CONTINUED)

18B CONTINUED: 18B

TRICKY
I never dance before midnight,
but if you insist --

Christopher grabs the phone from Tricky in disgust.

CHRISTOPHER
(into phone)
Bon jour.
(he smiles)
We had fun, didn't we?

He's walking back toward the tub as he speaks.

CHRISTOPHER
(into phone)
What? Right now? I mean, here, on
the phone? All right. As you wish.

He slips back into the tub and as he continues speaking, Tricky dramatically tosses more flower petals into the water.

CHRISTOPHER
(into phone)
I am nothing without your touch my love
I am nothing without your kiss
To spend each day in your arms my flower
Is this man's idea of bliss
To not hear your voice each day is to die
Six, times, seven times by God's wrath
If I was anything other than human
I'd want to be the water in your bath.
(beat)
Till then, my love. Ciao.

He hands the phone to Tricky, who is howling with approval, and then Christopher slowly submerges himself underwater, a big grin on his face.

18C CHRISTOPHER'S POV 18C

Going underwater.

DISSOLVE TO:

19 A BLURRY, OUT OF FOCUS IMAGE (TITAN CRANE SHOT) 19

As if we are looking underwater at odd, floating shapes moving with somnolent grace.

SLOWLY PULL FOCUS TO REVEAL that we are watching a group of TRAPEZE ARTISTS spinning through the air in expansive circles. Far below them are the lavish, beautifully manicured lawns of an enormous French Villa, where HUNDREDS of PEOPLE are milling around in tight cliques.

(CONTINUED)

19 CONTINUED: 19

CAMERA FOLLOWS one of the Trapeze Artists as she tumbles high above the party-goer's heads, then we begin a slow glide down to the ground, where we pick up:

AN ELEPHANT

being paraded through the grounds, guided by a trainer in a gold lame costume. Behind them are more trainers leading monkeys, exotic birds, and giraffes.

CAMERA SWOOPS around the party like a ghostly dancer, picking up MURIEL SHARON, Mary's mother, nervously waiting by the terrace steps. A WOMAN comes up to her.

WOMAN
Muriel, where's your daughter?

MRS. SHARON
She'll be down momentarily.

CAMERA MOVES away from Mrs. Sharon, picks up a WOMAN IN TUTU passing out party favors on a silver tray. We follow her over to another area where...

A JAZZ COMBO

is plucking out strange melodies on stage. Nearby, party-goers hold crystal champagne glasses to an outdoor waterfall which gushes Dom Perignon into a rock pool. We pick up a terribly JADED THREESOME filling their champagne glasses, then move with them toward a canopied refreshment area with banquet tables spread out on a terrace.

WOMAN #1
Can you believe Isaac Sharon threw a party long distance for his daughter --

WOMAN #2
-- And didn't even bother to come? Quelle scandale.

MAN
Oh, he's probably too busy bribing another government official.

WOMAN #1
Johnny, you can be so catty sometimes.

The CAMERA SWOOPS ACROSS the yard and we pick up the Woman in TUTU passing out party favors. She holds out a tray.

(CONTINUED)

19 CONTINUED: (2) 19

WOMAN
Party favor?

MAN AT PARTY
(taking three)
Oh, why not?
(beat)
Where is Mary? This is her party, isn't it?

19A EXT./INT. BATHROOM - DAY 19A

CAMERA, from Terrace, PANS from the animals parading in gardens to MARY and FRIENDS in bathroom.

20 INT. BATHROOM - DAY 20

MARY SHARON is lying in an extravagant bathtub, reading a French-English dictionary. Her three girlfriends, ALISON, ESTER and PATTY are sitting around the tub, passing a bottle of champagne and drinking straight from the spout.

MARY
(looking into dictionary)
Jejune. That's a nice word, isn't it?
(beat)
Do you know what it means?

Her girlfriends all say "No" in unison.

MARY
'Lacking maturity, significance or interest.'
(beat)
Just like this party.

GIRLS IN UNISON
Maaaaary... it's a fabulous party.

MARY
Yeah. If you like dancing with elephants and giraffes.
(she sighs)
Pass me the champagne. I might as well get drunk and enjoy myself.

They hand her the bottle and she takes a long swig, then looks off in the distance.

(CONTINUED)

20 CONTINUED: 20

MARY
'Twenty-one and trapped by riches and fame, Mary Sharon drowns during her spectacular birthday soiree. Ravaged by depression, she uttered her last words, 'Nothing special ever happens here.' She died of an overdose.
(beat)
Of Mr. Bubble.

She pours bath bubble for emphasis.

ESTER
You're just upset because your father and Jonathan aren't here.

MARY
(waves her hand)
Oh. Them.
(beat)
They're so terribly, terribly busy, aren't they? I do hope they can find time to come to the wedding.

Just then, the bathroom door swings open and Mrs. Sharon enters.

MRS. SHARON
Mary! This is an outrage! What on earth do you think you're doing?

MARY
Baptizing my new adult body, mother. Wanna join me?

Mrs. Sharon marches over to the tub and takes Mary's hand, tries to pull her out, but Mary resists.

MRS. SHARON
I should say you're purging your sins for being so rude to your guests.

MARY
They're <u>your</u> guests. Mine are up here.
(she's tipsy, a little silly)
Mother, I'd like you to meet Patty Ester, and Awison.

ALISON
<u>Al</u>ison.

(CONTINUED)

20 CONTINUED: (2) 20

Mrs. Sharon puts her hands on her hips and gets very haughty.

MRS. SHARON
Need I remind you that your father hand-picked the guest list and expects you to behave with decorum?

MARY
Daddy hand-picked my fiance, too, and neither one of them behaved with such decorum, now, have they?

MRS. SHARON
Mary, Jonathan and your father were very busy. That doesn't mean they don't love you.

MARY
Who needs love when you have a trust fund?

The girls all applaud and shout out "Hear, hear."

MRS. SHARON
Young lady, you shall end up disinherited if you stay in that tub any longer.

Mary grabs a satin sheet lying on the floor, rises from the tub and wraps the sheet around herself. Then she pecks her mother's cheek.

MARY
You always know how to snap me to attention, mother dear.

And she defiantly walks out of the bathroom, with her Mother marching angrily behind her.

21 INT. HALLWAY - SHARON HOUSE 21

Mary is a few steps ahead of her mother.

MRS. SHARON
Precisely <u>where</u> do you think you're going in that outfit?

MARY
To feed the animals. Precisely.

And she races down the stairs.

CUT TO:

22 EXT. TERRACE - SHARON HOUSE - DAY 22

The huge French doors leading out to the terrace suddenly burst open and Mary races out onto the terrace, still in the satin sheet.

Everyone on the terrace and grounds beyond stop to stare at her, astounded. A hushed whisper seems to spread through the party.

Mary just lifts her arms up and shouts out.

MARY
How do you like my birthday suit? I designed it myself!

And she races down the steps of the terrace onto the lawns below.

TRACKING SHOT following Mary as she breezes through the party, waving to everyone as the crowd falls back to form an aisle for her.

MARY
(as she presses people)
Lovely to see you... Thank you for coming... So happy could make it...

She's giddy, very silly, and her mood is infectious. People start to loosen up and smile. They watch as she races up to the stage and shouts out.

MARY
All right, let's get this party rocking!

She grabs a set of sticks and starts banging feverishly on the drums. She's actually not a bad drummer. She doesn't threaten Buddy Rich or anything, but she's not bad.

With the drums conquered, she jumps to the center of the stage and lets out a banshee's scream, then spins around on the stage like a whirling dervish. The band frantically tries to keep up with her.

Soon, the party starts swinging. Mary has lit a spark and the place is filled with electricity.

23 ANOTHER ANGLE - GROUNDS AND TERRACE 23

The family AIDES who are keeping an eye on the party see Mary cutting loose on stage and race over to the edge of the terrace, screaming out to the SECURITY GUARDS protecting the house.

AIDES
Hey, you guys! Come quick! Mary Sharon's at it again!

23A EXT. GATES & GUARDHOUSE - DAY 23A

The Security Guards drop everything and run toward the back lawns, leaving the front of the house unguarded.

24 EXT. GATES & GUARDHOUSE - DAY 24

At that moment, we see Christopher's Wildcat peeling up the drive. He and Tricky get out and survey the lavish spread of the estate. Tricky looks around, sees that the place is unguarded.

TRICKY
I thought you said there were cats guarding this place.

CHRISTOPHER
It appears the cats are gone.

Tricky hesitates, unsure.

24A EXT. DRIVEWAY LEADING TO HOUSE 24A

TRICKY
I dunno. What would John Wayne do in a situation like this?

CHRISTOPHER
John Wayne doesn't go to birthday parties.

24B THE BOYS 24B

are standing in front of the house.

TRICKY
Not bad. Not bad at all.

CHRISTOPHER
My crib's gonna be more laid than this.

Tricky seems reluctant to go in, says, "Uhhhhhh." Christopher puts his arm around him and leads him up the stairs and through the hall onto the terrace behind the house.

CHRISTOPHER
What's the matter? I ain't afraid to die, are you?

TRICKY
(making a face)
Yes.

CHRISTOPHER
(prodding him)
Come on.

CUT TO:

25 EXT. BACK LAWN OF SHARON ESTATE - DAY 25

The party is bopping. Mary is still on stage screaming out the words to some rock and roll song; people dancing; her mother has fainted near the stage and several family aides are fanning her.

ANGLE - STAGE

As Mary is finishing her song, she looks out to see:

MARY'S POV - THE PARTY

Christopher and Tricky slip in the back way and nonchalantly merge with the sea of bodies on the lawn.

MARY

looks annoyed and a little amused that these two bums had the nerve to crash her party. She finishes her song, leaps off the stage and is immediately surrounded by a phalanx of Security Guards and her breathless, excited girlfriends.

ESTER
You were incredible --

ALISON
-- Amazing.

PATTY
-- I loved the song. Did you make it up or something?

They race with her up to the steps of the terrace.

26 EXT. STEPS TERRACE 26

Halfway up the steps, Mary turns around to face the crowd, who's applauding her.

MARY
Thank you! Thank you! I'll be back for an encore just as soon as I change my clothes!

As she says this, she looks down and sees Christopher and Tricky standing at the bottom of the stairs, looking up at her and grinning. She spins around, then continues walking up the stairs with her girlfriends.

MARY
See those two guys who just came in?
(she points them out)
Keep an eye on them.

She heads inside the house.

27 ANGLE - LAWN - MAGIC HOUR 27

Christopher and Tricky angle past the party guests, trying hard to look as if they belong there. Tricky is practically drooling over the place; Christopher is too cool and savvy to reveal that he's impressed. But he is.

As he passes through the lawn, we see him give a discreet, knowing nod to SEVERAL OLDER, RICH WOMEN, many of whom are standing with their HUSBANDS. They secretly return his nod, seem flushed and nervous at the sight of him.

He takes a few more steps and sees Mrs. Wellington near the circus tent smoking a cigarette, staring provocatively at him. He smiles. She smiles, and he walks toward her.

UPSTAIRS ON THE TERRACE

Mary's girlfriends are watching Christopher's every move, whispering amongst themselves in a tight huddle.

27A START ON FIRE EATER - NIGHT 27A

PULL BACK to REVEAL Mary, who steps out in a truly stupendous evening gown that shows off enough dangerous curves to cause a ten car collision. If we ever had any doubts about it before, we now know that Mary is one very beautiful girl. She knows it, too.

At this moment an impressive FIREWORK DISPLAY begins. Mary heads toward her girlfriends, looks down and sees:

CHRISTOPHER

talking to Mrs. Wellington, an intimate exchange.

MARY
Looks like it's diamond hunting season on the Riviera this summer.

ESTER
He's already checked out every woman in the room. Twice.

MARY
What about the other one?

The girls point in another direction.

MARY'S POV - TRICKY ON GROUNDS OF ESTATE

Tricky is showing his fake Cartier watch to the man from the Jaded Threesome. He exchanges money for the watch.

(CONTINUED)

27A CONTINUED: 27A

BACK TO SCENE

PATTY
They're a couple of real pros.

MARY
(smiling to herself)
We'll see about that.

And she heads down the stairs. As she does, we see Mrs. Wellington break away from Christopher and walk toward the steps.

When Mary reaches the bottom, Mrs. Wellington is waiting for her.

MRS. WELLINGTON
Happy Birthday, Mary.

Then she hands her a small, wrapped gift. Mary studies it coldly for a moment, then Mrs. Wellington. It's clear she doesn't like her at all.

MARY
Thanks, Mrs. Wellington.

And she rudely walks away from her, sashays through the grounds where Tricky races up to her like a long lost friend.

TRICKY
Mary, honey! There you are! I thought you'd never show up.

MARY
I was waiting for the guards to shoot all the party crashers before I came down.

She smiles sweetly. Tricky nods, a little nervous.

TRICKY
Well, it's great to see you again, baby. You look very nice.

MARY
(charmed, despite herself)
What do they call you?

TRICKY
Tricky.

MARY
It fits you like a glove.

She smiles again and walks away, over to a secluded pond nearby.

28 EXT. SECLUDED POND AREA - DAY 28

She reaches the pond area and abruptly tosses the gift Mrs. Wellington had given her off to a side.

It sails right into one of Christopher's hands.

CHRISTOPHER
Nice toss.
(beat)
And a nice party.

MARY
Yes. Too bad you weren't invited.

CHRISTOPHER
(gives Mary a sly look)
I was in the neighborhood...

MARY
(coldly)
And you got lost.

CHRISTOPHER
-- And I thought this would be fun.

He holds up the present she had tossed aside.

CHRISTOPHER
Thanks for the present. It was awfully sweet of you.

Then he starts to unwrap it, whistling happily as he does so. He pulls out a set of beautiful gilt-edge tarot cards.

CHRISTOPHER
Oh. Tarot cards.
(beat)
Want me to read your fortune?

MARY
I'm sure you'd like to do a lot more than read it, buddy.

She shoots him a sharp, cutting look. Christopher smiles.

CHRISTOPHER
My name is Christopher.
(he studies the cards)
You know, I've always thought these things were baloney. You just tell people what they wanna hear and they're happy.

(CONTINUED)

28 CONTINUED: 28

At that moment, Mary looks out to the lawn and sees her mother and Mrs. Wellington deep in conversation nearby. Mary's body tenses. Then she turns to Christopher and smiles seductively.

MARY
Do you want to meet my mother?

Christopher nods, thinks he's finally made some progress with this stuck-up brat. She drags him out to the lawn.

29 EXT. LAWN - DAY 29

Mary steers Christopher directly over to her mother and Mrs. Wellington. There's an awkward silence between Christopher and Mrs. Wellington as they try to act as if they've never met.

MARY
Mother dear, Mrs. Wellington, this is my new friend Christopher. He wants to tell you about yourselves --
(to Mrs. Wellington)
-- With these beautiful Tarot Cards you gave me.

MRS. SHARON
Do you do this professionally, Christopher?

CHRISTOPHER
I don't do anything professionally. I do things for fun.

Just then, a GROUP OF PEOPLE dancing in a Conga Line passes in front of Mary, her mother, Mrs. Wellington and Christopher, obscuring our view of them.

We PICK UP the line at the end, as it passes, and see that Mary has attached herself to it and dances off, leaving Christopher and Mrs. Wellington standing alone with her mother.

We FOLLOW the Conga Line as it wends its way across the lawn. When it reaches the terrace, Patty, Alison and Ester come bounding down the stairs and surround Mary on all sides, dancing in time with her.

ESTER
Jonathan's on the phone for you!

PATTY
He says it's totally boring in New York --

(CONTINUED)

29 CONTINUED: 29

ALISON
-- No new clubs, no openings, no parties --

MARY
(still dancing, angry)
He could have come to mine.
(beat)
I don't want to talk to him.

The girls grab Mary and pull her off the Conga Line.

GIRLS IN UNISON
Come on, Mary! Don't be a dork! Think about your trust fund!

They push her toward a study directly off the terrace.

30 INT. STUDY - DAY 30

They enter. Mary looks at the phone, then waves her girlfriends off. They scurry out of the room, whispering and giggling.

Mary slowly goes to the phone and picks it up.

MARY
Hello, Jonathan.

From the telephone, we hear a MAN SINGING a tone-deaf, flat-as-a-pancake version of "Happy Birthday." Halfway through, Mary clicks on the phone speaker switch so she doesn't have to listen to this racket pressed against her ear. She winces as Jonathan's singing grows louder, and when he finishes the song, she forces a smile.

MARY
That was wonderful, darling.

Then she hears a GIGGLE and looks up, startled. Christopher is lying on a sofa behind her. He's shuffling the tarot cards like a seasoned card shark.

CHRISTOPHER
Billy Ekstein he ain't, baby.

MARY
(glowering at Christopher)
Don't call me baby and get out of my house, you creep.

(CONTINUED)

30 CONTINUED: 30

JONATHAN (V.O.)
(voice coming through speaker phone)
Mary, honey! I didn't call you 'baby,' and I'm in New York, and for God's sake, I sincerely hope you don't think I'm a 'creep.'

MARY
I was talking to myself, Jonathan.

JONATHAN (V.O.)
That's what insane people do, dear. You shouldn't spend so much time by yourself.

CHRISTOPHER
Tell Jonathan I said hello.

MARY
If you don't get out of here, I'll have my father's guards throw you out.

JONATHAN (V.O.)
Mary? Mary?

CHRISTOPHER
Why? Cuz you aren't bad enough to do it yourself?

JONATHAN (V.O.)
Mary?

MARY
(shouting)
Would you leave me alone!

JONATHAN (V.O.)
(sternly, like a father)
No, I will not. Now, listen to me. I'm coming to France in a few days. Your father has graciously given me a week off.

MARY
That's fine, Jonathan. I'm sure you and daddy will have lots of business to talk about while you're here.

(CONTINUED)

30 CONTINUED: (2) 30

Christopher leans close to Mary and whispers.

CHRISTOPHER
I bet he's your boyfriend.

Mary angrily clicks off the speaker phone and stands up, enraged.

MARY
It may seem strange to a hustler like you, but I happen to go out with people my own age. Special people. And they don't wear wedding rings, either.

Christopher's a little stung by this. He slowly stands up and faces Mary.

CHRISTOPHER
Then they must be wearing diapers.
(he tosses the box of Tarot Cards to her)
Here's your future. Framed in gold.

And he walks out of the room. STAY ON Mary, fuming, mostly mad that Christopher got the last word. Then she looks down at the box of Tarot Cards and sees a card sticking out of the top.

30A INSERT - BOX OF CARDS 30A

She pulls out the card. It's for the piano bar where Christopher works.

ANGLE - MARY

She stands in the middle of the study and stares at the card.

CUT TO:

31 INT. LARGE ROOM & FRONT HALL 31

Christopher takes a few steps onto the terrace and runs into Tricky.

CHRISTOPHER
How you doin'?

TRICKY
Cool. How you doin'?

(CONTINUED)

31 CONTINUED: 31

CHRISTOPHER
Forget it.
(he points toward the study)
That girl has no home training.

Suddenly, Mary bursts from the study, grabs two bodyguards and drags them over to Christopher and Tricky. She points to Christopher.

MARY
Remove this -- peasant from my party. Take his friend, too. I'm having trouble breathing.

Everyone on the terrace stops what they're doing to stare at this spectacle. LOU and EDDIE grab ahold of Christopher and Tricky's arms. Christopher just shoots Mary a hilarious look.

CHRISTOPHER
Maybe if you took off your chastity belt, you'd be able to breathe a little more better.

Mary is stunned silent as everyone around her giggles nervously at Christopher's slam. Then the bodyguards roughly shove Christopher and Tricky through the terrace and lead them down the drive.

32 EXT. DRIVEWAY - NIGHT 32

TRACKING SHOT following Christopher and Tricky being dragged down the drive by big Bodyguards.

TRICKY
(to Christopher)
Man, I like her. She's got a little sauce to her.
(he imitates Mary)
'Remove this -- peasant from my house.'

He HOWLS loudly.

CHRISTOPHER
Well, when my ship comes in, I ain't gonna treat people like that.

GUARD
(tightening his hold on Christopher)
You couldn't afford a ship, bum.

(CONTINUED)

32 CONTINUED: 32

CHRISTOPHER
Oh, yea? How much money you make?

GUARD
Three thousand francs a week.

CHRISTOPHER
(makes a face)
Damn. Couldn't you buy some cologne with it?

32A EXT. GATES & GUARDHOUSE 32A

He gets thrown on his ass, right out the front gates. The guards throw Tricky, too, who falls back, then clamps his hands onto the front gate and shouts out to the guards in a falsetto voice.

TRICKY
Why, you ə#!$$%$¢#£$*%(¢##!!!***
¢*¢£$¢$¢£#H!!ə*ə((¢*$£#¢¢¢¢!!%%

ANGLE ON CHRISTOPHER

He gets up, dusting dirt off his butt and looks further up the drive. Mrs. Wellington is waiting up ahead in a Mercedes.

Tricky comes toward Christopher, still grunting and groaning indignantly. Christopher turns to him.

CHRISTOPHER
Can you get home all right?

TRICKY
Sho, brotha. No problem.

Christopher walks over to Mrs. Wellington's car and gets in. They roar off down the drive and onto the street.

CUT TO:

33 A BLACK SCREEN - NIGHT 33

We HEAR the sound of a TELEPHONE RINGING. Then, a light goes on and we discover that we are in Mrs. Wellington's house. She and Christopher have just entered.

Mrs. Wellington rushes toward the telephone, dropping her fur on the floor as she does. She reaches the phone just as the answering machine clicks on and we hear a deep, husky man's VOICE leave a message.

(CONTINUED)

33 CONTINUED: 33

MAN (V.O.)
Hello, beautiful. It's me. I miss you terribly...

She looks at Christopher and puts her finger to her lips. He quietly goes to the piano in the living room and starts playing a sweet melody.

MAN (V.O.)
I called you five times last night. Where were you?

Christopher whispers "With me" and keeps playing the piano.

MAN (V.O.)
I hate this damn machine...

Christopher whispers "Me, too" and keeps playing.

MAN (V.O.)
You aren't seeing another man, are you?

Christopher raises an eyebrow, keeps playing.

MAN (V.O.)
Because if you are, I'll kill him.

Christopher makes an "Oh, I'm so scared" face.

MAN (V.O.)
You know I love you.

And he hangs up. Christopher gets up from the piano, laughing to himself.

CHRISTOPHER
He's a little possessive, isn't he?

MRS. WELLINGTON
(shrugs)
He collects things. Including people.

CHRISTOPHER
And you must be his prize possession.

He gives her a sly, impish look. She gently pushes him onto the sofa.

MRS. WELLINGTON
I'm just like you, Christopher. I like to have fun.

(CONTINUED)

33 CONTINUED: (2) 33

They look at each other and smile. Then she runs her fingers along his chest, further down, until they disappear OUT of the SHOT.

CHRISTOPHER
Fun. Now there's a wonderful word.

CUT TO:

34 INT. VILLA - AFTERNOON 34

Mary comes down the stairs into the front hallway, the scene of last night's crime. A maid passes with a feather duster. Mary is muttering under her breath.

MARY
Maybe if you took off your jock strap you'd be able to breathe easier. Oh! I should have said that.
(beat)
Wait. No, that's not right. No, I should have said, 'Chastity belt? You're sadly mistaken, sir. I wear a Cestus. Perhaps you've heard of it. It's an embroidered girdle, originally worn by Venus, and it inspires love. Perhaps you've heard of love. I doubt it.'
(she thinks about this)
He's just a peasant. He doesn't know who Venus is.

35 INT. HALLWAY 35

Mary enters the front hallway. Suddenly the doors open and Mr. Sharon comes in with Lou and Eddie, followed by servants with bags.

MR. SHARON
Hello, kitten. How's the prettiest girl on the Cote d'Azur?

MARY
Terrific.

MR. SHARON
I'm sorry I missed your party, but --

MARY
-- But you had to sink a ship.

MR. SHARON
(not in the mood to argue)
I said I'm sorry, Mary.

(CONTINUED)

35 CONTINUED: 35

He makes it clear that he does not wish to pursue the subject. He is probably the only person who can silence Mary.

MARY
(smiles sweetly)
It's okay. Really.

MR. SHARON
Don't you want to tell me about it?

MARY
Can it wait 'til later? You will be home for dinner -- won't you?

MR. SHARON
Unfortunately, not tonight. I have a meeting at 7:00. I'm sure your mother will tell me everything.

MARY
Right. See you tomorrow, then.

MR. SHARON
Don't stay out too late.

36 EXT. VILLA 36

Mary exits and gets into her limo which is waiting at the front door with Jacques at the wheel.

36A EXT. ANTIBES 36A

The limo drives through the Old Market.

37 MARY'S POV THROUGH WINDOW (OLD PART OF ANTIBES) 37

They pass a STREET PEDDLER selling bouqets of flowers. A gust of wind sends hundreds of flower petals scattering through the air like a shimmering snowstorm.

CUT TO:

38 INT. LIMOUSINE - DAY 38

Mary pulls a card out of her purse and stares at it.

39 INSERT - CARD 39

It's the card to the piano bar where Christopher works.

BACK TO SCENE

She taps Jacques on the shoulder and hands him the card.

MARY
I want to go to this place.

CUT TO:

40 CLOSEUP: A STATUE OF VENUS DE MILO 40

A spray of flower petals tumble down in slow motion, over the statue of Venus and swirl around her body in lazy circles.

MUSIC UP: a slow verison of "New Position."

41 INT. PIANO BAR - DAY 41

We enter the piano bar with Tricky, who passes several people sitting on sofas in the room, listening to the music. Tricky walks past...

CHRISTOPHER

who's positioned at the piano. Flower petals are spread out on the floor around him. Christopher looks at Tricky and nods, then keeps playing the slow version of "Boys and Girls."

CAMERA BEGINS A 360 DEGREE PAN AROUND THE ROOM, slowly picking up people entering and exiting the bar. CAMERA KEEPS REVOLVING and picks up a MAN AND WOMAN kissing amorously in a hidden corner, KEEPS REVOLVING and comes upon another COUPLE fighting angrily at a table; KEEPS REVOLVING and picks up --

MARY SHARON

walking in through the double doors. CAMERA STOPS. Mary looks around the room, sees Christopher at the piano and indignantly marches up to him. She stands in front of the piano, hands on hips and speaks as he continues to play the piano.

MARY
You know, I could breathe a lot easier if the air weren't so utterly polluted by your presence.

Christopher just keeps playing and laughs.

CHRISTOPHER
You've been practicing that line all night, haven't you?

Mary's furious. She tosses her hair, then shoots Christopher a snotty look.

MARY
I have a message from Mrs. Wellington for you. I just had lunch with her.
(beat)
She wants you to come to her house tonight at seven o'clock.

(CONTINUED)

41 CONTINUED: 41

She smiles smugly. Christopher keeps playing, unimpressed.

CHRISTOPHER
Wanna dance?

Mary's a little taken aback, then cops some more attitude.

MARY
I never dance with my clothes on.

CHRISTOPHER
I noticed. That was quite a performance you gave yesterday.

MARY
Yes, well I don't charge for my performances.

CHRISTOPHER
Maybe that's because nobody would pay.

MARY
You're so amusing.

And she starts to walk away.

CHRISTOPHER
How's Jonathan?

MARY
(spinning around to face him)
I won't ask you how Mrs. Wellington is. You can find out at seven o'clock.

Tricky has been standing by, watching Mary and Christopher trade insults.

TRICKY
Mary. Mmmmmmmm. Mary. The name drips from one's lips.

He flashes the most adorable smile in the world and Mary can't help but smile back.

TRICKY
Seriously, you look wonderful tonight. I'd be very honored if you'd dance with me.

(CONTINUED)

41 CONTINUED: (2) 41

MARY
(taking Tricky's hand, then shooting Christopher a look)
At least someone around here has decent manners.

She and Tricky head toward a small marble circle which functions as a dance floor in the piano bar. CAMERA FOLLOWS them as they walk.

TRICKY
Two step or tango?

MARY
Darling, this is not tango music.

They start to slow dance to the song Christopher is playing.

ANGLE ON CHRISTOPHER

His nose is a little out of joint; he's not used to being left behind and he doesn't like it. He watches Tricky and Mary very carefully.

ANGLE - TRICKY AND MARY ON DANCE FLOOR

Tricky is looking at Mary and seems to be very taken by her, but still jives.

TRICKY
Mary, tell me. Is it really true you're engaged?

MARY
Yes.

TRICKY
Tsk, tsk. What a pity. Sometimes life can be so shitty. Here's a girl, she's smart and pretty...

MARY
-- And rich.

Tricky's tone immediately changes. He looks at her and seems a little shy and very, very sweet.

(CONTINUED)

41 CONTINUED: (3) 41

TRICKY
I don't care about that, honey. I really don't. I want a girl who can teach me things and hip me to the finer side of life... French words, poetry, art... you know, the finer side of life.
(beat)
And who's not stupid. Man, I hate stupid girls. You marry a stupid girl, you have stupid kids.
(beat)
You don't believe me? Follow a stupid kid home and see don't somebody stupid answer the door.

It's impossible to tell whether Tricky is dead serious or joking. But he and Mary are having a great time dancing, and in the background, we see Christopher looking more jealous by the minute. He starts to play the song out of time, faster.

Tricky and Mary are oblivious to the change.

TRICKY
I like 'em nice, too. You know, that certain special way.

MARY
Special. What do you mean?

TRICKY
You should know, Mary. That's what you are.

Mary smiles. She likes Tricky.

MARY
Have you ever been to Maxim's?

TRICKY
Oh yes, honey, Chris and I, we... No.

MARY
Tomorrow night at eight. We'll see how well you adapt to the finer side of life.

Just then, Christopher comes up and takes Mary's hand.

CHRISTOPER
We'll be there.
(beat)
May I?

Tricky stands by and looks very annoyed by Christopher's intrusion. He watches as Christopher leads Mary out to a terrace off the piano bar.

42 EXT. TERRACE - DAY 42

The MUSIC continues, very loud and fast -- still "New Position." Christopher puts his arm around Mary's waist and starts guiding her across the terrace. He's a smooth, sexy dancer and the close contact makes Mary a little nervous. But once she gets warmed up, she's as good as he is.

CAMERA TRAVELS around them in dizzy circles, following their quicksilver path across the terrace. Christopher leans close to Mary.

CHRISTOPHER
Why did Mrs. Wellington give you that message?

MARY
(shrugs)
She's my friend. She told me all about you.

CHRISTOPHER
What did she say?

MARY
(teasing)
Guess.

CHRISTOPHER
She said I'm an angel and her heart flies when she's in my arms.

MARY
It must be easy to float with a head as swelled as yours.

CHRISTOPHER
(grins)
Big as a balloon, so I can touch the clouds.

MARY
So can I. My father has a Lear jet.

CHRISTOPHER
It's no fun to depend on other people for rides.

MARY
Not when you're used to taking them for rides the way you do.

(CONTINUED)

42 CONTINUED: 42

Christopher slows down, looks Mary directly in the eyes.

CHRISTOPHER
What do you want from me, Mary?

MARY
To know what you want from me.

He grins, spins her furiously across the terrace, so fast we can barely keep up with them.

CHRISTOPHER
I want to take you on a trip to the moon.

MARY
Who's paying?

CHRISTOPHER
It's free. But I guess you wouldn't know anything about that.

He looks at her and smiles. She's mad, and hisses in his ear.

MARY
Punk.

He puts his mouth to her ear and whispers.

CHRISTOPHER
Brat.

MARY
Gigolo.

CHRISTOPHER
Cabbage head.

MARY
(breaks away, startled)
What?

42A Christopher is looking over at a clock on the terrace. It's 7:00. 42A

MARY
What's the matter? Late for work?

CHRISTOPHER
Yeah.

Before he can make a move to leave, Mary walks away, toward Tricky, who's been standing by.

(CONTINUED)

42 CONTINUED: (2) 42

MARY
Tricky, let's dance.

Tricky and Christopher cross paths. As they pass, Tricky whispers.

TRICKY
You're blowing it.

CUT TO:

43 EXT. MRS. WELLINGTON'S HOUSE - DAY 43

Christopher's Wildcat roars into Mrs. Wellington's driveway. He stops the car, gets out and notices a Rolls Royce Corniche further up the drive. He walks slowly over to the Rolls. Whistles appreciatively, then runs his finger along its side and purrs.

CHRISTOPHER
Ain't no body like yo body, baby.

He tries the door. It's unlocked. He steps into the driver's seat.

44 INT. ROLLS ROYCE 44

He puts his hand on the steering wheel, closes his eyes and smiles.

CHRISTOPHER
We'll be landing on the moon in three minutes...

He touches the dials, the seats, the dashboards, gently, as if he were touching a woman. Then he pulls down the sun visor and a slip of paper falls out. He picks up the paper.

44A INSERT - PAPER 44A

It's the car's registration. And it is registered to Isaac Sharon.

CHRISTOPHER

stares at the paper, a slow smile begins to creep across his face.

CHRISTOPHER
I guess you don't like your daddy fooling around with Mrs. Wellington, do ya, baby?
(beat)
That's too bad. Cuz I ain't gonna fall into that trap. No, Mary, Christopher's too cool for that.

(CONTINUED)

44 CONTINUED: 44

He puts the registration back and slips out of the car.

CHRISTOPHER
(continuing)
Yo, Isaac, stroke it a coupla times for me, Cuzzin. And make sure you put a few pillows up under her ass. She likes that.

He screams loudly and peels off down the street.

EXT. DRIVEWAY - DAY

He heads back to his Wildcat, gets inside and pulls out of the driveway.

45 THE DOOR TO MRS. WELLINGTON'S HOUSE 45

opens and we see Isaac Sharon step out, roused by the sound of Christopher's car. He sees the Wildcat screech out of the drive, then notices the license plate -- "LOVE."

He looks very angry, turns around to face Mrs. Wellington, who shrugs noncomittaly. Then he steps back inside and closes the door.

46 INT. MARY'S BEDROOM - THE NEXT EVENING - SUNSET 46

Isaac Sharon walks into the bedroom.

MARY
Good morning, Father. What time is it?

MR. SHARON
Morning!? It's 7:30 P.M. Mary, what...

MARY
7:30! Oh, God, I was supposed to meet some people at eight.

MR. SHARON
Who? What people?

MARY
Just some kids I met. You don't know them.

NOTE: WE STAY ON Mr. Sharon briefly as the dialogue from the next scene (48) begins.

47 OMITTED 47

48 ANOTHER MIRROR - EVENING 48

We're in Christopher and Tricky's bathroom. They're preening in front of the mirror, splashing on cologne, putting pommade in their hair.

TRICKY
Man, that was a dog thing to do. You mean she set you up to bust into her old man's private business?

CHRISTOPHER
She don't know what's good enough for Isaac Sharon is even better for me.

TRICKY
She's bad, cuzzin.

CHRISTOPHER
She's tricky, Tricky.

TRICKY
But she ain't as smart as us.

CHRISTOPHER
She's smarter. But she ain't got no street. You know, I wish there was some way to bring her down to our world then she could experience the real fun.

TRICKY
Gimme a dark room and a Johnny Mathis album and I'll show her the real fun.

CHRISTOPHER
No, man, that's not what she's about. She's above that. She just needs to loosen up. Mary already knows who she is. She just doesn't know what she wants.

NOTE: WE SEE Mary over Christopher's dialogue, "She just needs to loosen up... etc."

49 INT. MARY'S BATHROOM 49

We see Mary and her father in the mirror.

MARY
Father, be a dear. Call Emile and tell him I may possibly want to take the yacht out tonight.

(CONTINUED)

49 CONTINUED: 49

MR. SHARON
Slow down a minute, Mary. That's a big responsibility. You've never taken the boat out by yourself before.

MARY
Well, it's about time I started doing a few things on my own, don't you think?

CUT TO:

50 INT. CHRISTOPHER AND TRICKY'S APARTMENT 50

CHRISTOPHER
(washing hands)
No, Tricky, I don't think so. She's definitely a virgin. She's afraid of men.

TRICKY
She ain't afraid of Tricky.

Christopher rolls his eyes.

CUT TO:

51 INT. MARY'S BATHROOM 51

MR. SHARON
Honey, I'm just afraid of you going out, unprotected. Or should I say, without an escort. We are known to have fits of wildness, dear.

MARY
Oh no, Father. I'm as proper as a preacher nowadays. Just like you.

51A ANOTHER MIRROR 51A

MR. SHARON
What do you say I join you for dinner, sweetie? I'd feel better if I was there.

MARY
(throws a gold bracelet on the floor)
Will you stop treating me like a baby! I'm 21 years old and I can hardly take a breath without 50 people exhaling for me.

Stay on Mary.

CHRISTOPHER (V.O.)
She just doesn't know what she wants.

51B INT. CHRISTOPHER AND TRICKY'S APARTMENT 51B

TRICKY
She wants some of Tricky Dean's pork sausage.

CHRISTOPHER
(rolling his eyes)
Please! I can see it now. You and Mary Sharon.
(he imitates her voice)
'Mother dear, I'd like you to meet my new husband' -- and when the police come to take your ass down to the joint, this is me -- 'Oh no, officer, I don't know him. He said what? My brother? Oh no, we definitely have different fathers.'
(he holds up his hand)
'Check it out. Butterscotch, chocolate, no way.'

There is a long pause where they just look at each other. Finally Christopher turns to put on mascara.

TRICKY
(fuming, he puts his hands on his hips like a girl)
Honey, don't you know I'll slap your eye makeup off.

They both crack up.

51C ANOTHER MIRROR 51C

MR. SHARON
Mary, it's important to both families that you keep a low profile until after the marriage. You know how the papers gossip.

MARY
(fed up; under her breath)
Good heavens, what am I going to do?

MR. SHARON
You're free to do whatever you wish.

MARY
Am I?

(CONTINUED)

51C CONTINUED: 51C

MR. SHARON
You know the terms of getting your trust, Mary.

MARY
(snaps)
You've changed the terms for the last three years...
(beat)
... All I've tried to do is please you, Daddy, so I...

MR. SHARON
... So you can get your money and get out of here.

MARY
I just want my own life.

MR. SHARON
(a bit angry)
You don't know what I want. Mary, the trust is yours the moment you and Jonathan are wed. Life can't be any simpler than that, my dear.

Mary shakes her head and throws herself on the bed.

MR. SHARON
I meant to give you this birthday present earlier, sweetheart.

Mr. Sharon pulls out a check and sets it on a dresser next to the bed. Mary doesn't make a move.

MR. SHARON
I'll call Emile about the yacht.

Still no response. He shrugs, then walks out of the bedroom. STAY ON Mary. She hears the door close and slowly rolls over to face the dresser next to the bed. Sees the check and picks it up.

51D INSERT - CHECK 51I

A cashier's check made out to Mary for $100,000.

ANGLE - MARY

She throws the check on the floor. A pause. Then she leans over and plucks it up.

CUT TO:

52 EXT. MAXIM-TYPE RESTAURANT - NIGHT 52 *

Chris and Tricky outside Maxim's. Tricky is getting an eyeful of the finer side of life.

TRICKY
Good God, this might be kinda right.

CHRISTOPHER
Food probably sucks.

TRICKY
Who's hungry? I'm trying to check out these dames.

CHRISTOPHER
We gotta find out what that girl's made of. She's too cocky.

TRICKY
(with his eye on a beautiful woman)
Shhsss! We oughtta call and tell her to meet us later. You know, my daddy always said, 'Boy, don't ever take no sandwich to a banquet.'
(as she passes him)
Bonjour, madame.

CHRISTOPHER
Too late -- here she comes.

SHOT of Mary's limo arriving.

CHRISTOPHER
You know, if we could just...
(snaps his fingers)
Tricky, I got it! Go get the boom box out of the car.

TRICKY
Sho, Cuzzin.

Tricky runs off. Mary gets out of the limo and is immediately surrounded by bodyguards. A photographer runs up and snaps a few pictures. A bodyguard quickly ushers him away.

MARY
(to Christopher)
Bonsoir.

CHRISTOPHER
Good evening.

(CONTINUED)

52 CONTINUED: 52

MARY
Ah, so you do have normal clothing.

CHRISTOPHER
I despise these clothes. One day they'll be obsolete.

MARY
I think it's a vast improvement. Where's Tricky?

CHRISTOPHER
He ran back to fetch his manners from the car. Shall we?

53 INT. MAXIM'S 53

Mary and Christopher enter. We PULL BACK -- Tricky is right behind them with a huge ghetto blaster.

The Maitre d' leads them to a table. THREE Waiters seat them. The Maitre d' gives them menus.

MARY
So tell me, Christopher. How's your girl friend?

CHRISTOPHER
Mmmm... she's fine.

MARY
Did you see her last night?

CHRISTOPHER
No, actually I rang the buzzer about 20 times. And her and whoever she was with were making so much noise...
(a quick shot of Mary's reaction)
... I don't think they heard me.

MARY
(obviously affected; changes the subject)
So, Tricky, how many girl friends do you have? Hundreds, no doubt.

TRICKY
Thousands, but I would forget them all for one hour with you, my love.

CHRISTOPHER
Uh-oh.

(CONTINUED)

53 CONTINUED: 53

MARY
And, Christopher, how many girl friends do you have?

TRICKY
(winking at Christopher)
He has one main girl friend he talks to every night.

MARY
I bet they have very stimulating conversations.

CHRISTOPHER
Oh, she can't talk. But she listens.

MARY
Probably clever with her hands...

Mary points to an item on the menu, makes eye contact with the Head Waiter, and he leaves.

TRICKY
Not really. She doesn't have hands. They fell off. But he still loves her, don'tcha, Chris?

MARY
Why?

CHRISTOPHER
As a matter of fact, I don't know. She's as cold as stone and she can't even cook a hamburger. But she worships the ground I dance on.

MARY
Sounds like the perfect woman for you.

CHRISTOPHER
She is perfect. She's a goddess. Her name is Venus.

54 INSERT - CARD 54

He pulls out a card from his pocket, kisses it, then hands it to Mary -- VENUS DE MILO.

55 BACK TO SCENE - INT. MAXIM'S 55

Mary gazes at the card. She hands it back to Christopher.

MARY
Such a pity. It'll never last.

CHRISTOPHER
How can you be sure?

MARY
She's immortal.

CHRISTOPHER
So am I.

They hold a glance, the waiter arrives and pours a glass of wine.

56 We DISSOLVE TO a CLOSEUP OF WINE 56

pouring into a glass and PULL BACK to REVEAL Christopher, Tricky and Mary all a bit sauced, but having a pretty cool time.

The meal is over and the wreckage of it is all over the table and adjoining serving tables. Waiters are removing the dirty plates.

Tricky and Mary toast:

MARY
To knowledge.

TRICKY
To knowledge.

CHRISTOPHER
Hmmmph. What do you know about knowledge. You ever been to Miami, baby?

TRICKY
I have.

MARY
There's nothing in Miami but people who weren't born there and drugs.

CHRISTOPHER
Yeah and they know more than you'll ever learn in your little small sheltered world.

(CONTINUED)

56 CONTINUED: 56

TRICKY
(a bit tipsier than the other two)
Yeah.

MARY
(to Christopher)
Oh really now? What -- only Lucifer knows.

Christopher stares at her almost in disgust -- an egg too hard to crack.

CHRISTOPHER
(he asks the waiter in French)
Do you have a pencil?
(avez-vous un crayon?)
(he begins to write on a napkin)
'It's obvious Little Miss Mary has never been off the city block.'

He shows the napkin to Mary. There are two words -- "WRECKA STOW."

MARY
What on earth is that? Some new language?

CHRISTOPHER
Read it. Do you know what it is?

MARY
It's nothing, you fool and you know it. But you won't confess because you're a coward.

Tricky unable to see the napkin, says:

TRICKY
What is it, Chris?

CHRISTOPHER
It is something. Something you don't know. Because it's real and you're not. But you won't confess that because you're a coward.

MARY
(getting angry)
This is silly and you're a child!

(CONTINUED)

56 CONTINUED: (2) 56

CHRISTOPHER
I go to dinner without my father's permission so who's the child? Now read it aloud so we can all hear how knowledgeable you are.

MARY
Wrecka Stow.

Tricky bursts into loud laughter -- Chris restrains.

CHRISTOPHER
What is it? Do you know? You don't, do you?

MARY
Wrecka Stow. Wrecka Stow. It's nothing. Admit it.

Tricky is laughing harder now. People are starting to stare.

CHRISTOPHER
Surely you must know. Again. This time say it louder.

MARY
Wrecka Stow! Wrecka Stow!

CHRIS
Louder!

MARY
(very loudly)
Wrecka Stow! I give up. What is it?

CHRISTOPHER
If you wanted to buy a Johnny Mathis album, where would you go?

MARY
(very embarrassed)
The Wrecke Stow.

Tricky screams hysterically and falls out of his chair overcome by laughter. The Maitre D' comes to scold him. Christopher sits back proud.

MARY
Very amusing. Shall I laugh now or wait until I get into the car?

(CONTINUED)

56 CONTINUED: (3) 56

CHRISTOPHER
Oh, Mary, come on, that was fun wasn't it? Here, I got another one for you.

He writes on a napkin the letters SMO.

CHRISTOPHER
Okay. Say it.

MARY
S-M-O. It's obviously some abbreviation of some sort.

CHRISTOPHER
No, no, no. It's a word. Here, Tricky, pour Mary a glass of wine.
(as Tricky does so)
Now, Mary, drink it all down and say this.

He whispers in her ear. Mary listens, then smiles a bit. She gets this one right away. She drinks all the wine, coughs a bit, holds out her glass to Tricky and says:

MARY
Gimme Smo.

The three of them burst into laughter, Tricky leading the way. The Maitre D' is getting very upset.

TRICKY
Wait, wait, I got one.

He writes F-L-O on the napkin.

MARY
(spells it out)
F-L-O. It's not a nickname for your cousin, Florence, is it?

TRICKY
No, Cuzzin!

He rises from the table and does a spin Jackie Wilson would be proud of and drops into a full split. The kids in the restaurant are amazed and he slides up smooth.

TRICKY
When I be dancin' I split rat down to da FLO!

Again they laugh loudly. The Maitre d' runs to the telephone.

57 INT. MAXIM'S 57

Time has passed. The table is cleared. Waiters begin the nightly ritual of moving the tables back so that people can dance. Christopher smiles at Tricky who asks Mary to dance.

58 THE STAGE 58

Christopher runs to the band stand and asks the piano player if he can sit in. He obliges and Christopher immediately raises the tempo.

CHRISTOPHER
B-flat, fellas. 'Girls and boys.'

The groove gets right after a second or two and the place starts jumping. Christopher signals Tricky who grabs the boom box and runs to the stage. He puts a microphone on the deck. "Girls and Boys" the song, blasts loudly into the air. Tricky starts dancing on the stage. Everyone cheers and parties harder.

59 INT. MAXIM'S 59

Just then Mr. Sharon and his aides burst into the restaurant. They run to grab Mary who, by this time, is dancing on the stage with Tricky. The music stops.

MARY
Hello, Daddy. Hi, Eddie, Lou.
(she turns to Christopher and Tricky)
This is my father, and his two right hands or are they left hands? I never remember.

CHRISTOPHER AND TRICKY
(very politely)
Bon jour.

MARY
(pointing to her two new friends)
This is Christopher and this is Tricky. My girl friend couldn't make it. Daddy, please don't be angry. I just wanted to do something special for a change.

Tricky jumps off stage and hugs Mr. Sharon.

(CONTINUED)

59 CONTINUED: 59

TRICKY
Yeah, we were just having fun, Mr. Sharon. I'm sorry, Isaac. That is cool, isn't it. Cool. See, me and Mary go way back and --

Mr. Sharon doesn't bother to respond. He storms off, Eddie and Lou follow.

TRICKY
(pulls out a fake Cartier)
Oh, Isaac, I'm so sorry. Wanna buy a watch?

MR. SHARON
(to Eddie and Lou)
I want you to find out who those two bums are and what they're doing with my daughter.

Then he turns around and calls to Mary.

MR. SHARON
(continuing)
Mary. Let's go home.

She obediently heads towards her father. She looks to see Christopher and Tricky toasting her as she leaves. People sort of sigh "awwwww... too bad."

60 INT. MARY'S BEDROOM - LATER THAT NIGHT 60

A single light illuminates Mary, who's lying in bed, lost in thought; staring at a miniature gold merry-go-round she has in her hands. She spins the wheel around and the FAINT TINKLING OF BELLS fills the room.

Then, the telephone RINGS. She picks it up, smiling, certain she knows who it is.

MARY
Hello?

We HEAR the loud static of an overseas phone connection.

V.O.
Mary? This is Laura in Jonathan Donahue's office. Will you please hold the line for Jonathan?

(CONTINUED)

60 CONTINUED: 60

MARY
(distinctly disappointed)
Sure.

She holds the phone to her ear, closes her eyes. The SCREEN GOES BLACK, and we...

FADE TO:

61 CHRISTOPHER 61

lying in bed, holding his St. Christopher medal like a pendulum, watching it swing back and forth. He, too, is lost in thought. He closes his eyes, then opens them again, and as he does, THE SCREEN GOES BLACK.

We HEAR the song -- "I wonder U."

FADE TO:

62 MARY 62

still holding the phone, waiting for Jonathan. She keeps spinning the wheel and dreaming.

FADE TO:

63 CHRISTOPHER 63

lying in bed, still holding the St. Christopher medal, dreaming.

FADE TO:

64 MARY 64

still holding the phone for Jonathan.

V.O.
Jonathan will be with you in a moment.

MARY
(stops spinning wheel)
Tell him to call me himself.

She hangs up, mad. Lies down on the bed again, then sits up, picks up the phone and dials.

FADE TO:

65 CHRISTOPHER 65

in bed. The telephone rings. He picks it up.

CHRISTOPHER
Yeah.

MARY (O.S.)
Hi. It's Mary.
(beat)
I just wondered what you were doing.

CHRISTOPHER
Thinking.

He smiles and says nothing more. There's a very long silence here, he just closes his eyes and we...

FADE TO:

66 MARY 66

lying in bed, also silent, holding the phone to her ear. After a long pause she speaks.

MARY
About what?

FADE TO:

67 CHRISTOPHER 67

He smiles, then finally speaks into the phone.

CHRISTOPHER
Sex.

68 MARY 68

Smiles to herself.

MARY
Yeah...

So is she.

CHRISTOPHER (O.S.)
Sweet dreams.

And the line goes dead.

CUT TO:

69 INT. CHRISTOPHER'S APARTMENT - MORNING 69

Christopher's lying in bed, wide awake, the sun streaming through the windows and casting a golden light over him. Tricky is fast asleep in a bed next to his.

Suddenly, the doorbell RINGS. As Christopher gets up to answer it, Tricky rouses himself, sits up in bed. He's wearing a pimp's scarf wrapped around his head, his eyes swollen with sleep.

TRICKY
Who's there?

Christopher looks down and sees an envelope being slipped under the front door. He picks it up and opens it.

69A INSERT - ENVELOPE 69A

It is filled with 500 Franc bills.

CHRISTOPHER

Smiles and turns back to Tricky.

CHRISTOPHER
Lady Fortune.

The doorbell rings again. Christopher opens it.

70 ANGLE - DOOR AND HALLWAY OUTSIDE 70

Mary Sharon is standing in the hallway, grinning broadly. She takes a few steps into the apartment.

MARY
(pointing to envelope in Christopher's hand)
My dad felt guilty for missing my party, and gave me this belated present.
(beat)
I didn't know what to do with it and I thought a couple of pros like you might have a suggestion.

Christopher nods and walks back toward the bedroom. Mary hesitates, and he gestures for her to follow. She walks through the living room, carefully checking out everything in the apartment, curious about how these two live. She reaches the bedroom.

71 INT. BEDROOM - MORNING 71

Christopher jumps on his bed, then hands the envelope to Tricky.

CHRISTOPHER
Mary doesn't know what to do with this.

Tricky opens the envelope and his eyes nearly pop out of his head. He puts his finger to his mouth and pretends to ponder this one.

TRICKY
Hmmmmmm. Now, that's a hard one.
(beat)
Oh. I know. Why don't we spend it? Tell you what, Mary. We'll take you out today and show you how to do that.

Mary laughs. Christopher turns to Tricky.

CHRISTOPHER
Okay, Tricky. To the showers.

Tricky gets up.

CHRISTOPHER
Mary, make yourself at home while we slip into something a little more daytime.

Christopher and Tricky go into the bathroom. STAY ON Mary as she wanders around the apartment and disgustedly runs her finger along the dressers for a sign of dust, picks up dirty clothes from the floor, then tosses then. She finds a woman's wedding ring on the dresser, looks at it and smiles slyly.

Just then, Katy breezes into the room. The two women look at each other for a moment, and while Katy has her eyes directly on Mary's, she shouts out to Tricky and Christopher in the bathroom. We HEAR water running inside.

KATY
(loudly)
I left my earrings in here the other day.
(beat)
Do you know where they are?

(CONTINUED)

71 CONTINUED: 71

TRICKY (O.S.)
(shouting from bathroom)
Try over by the couch, honey. I think that's where we started...

Loud HOOTING AND LAUGHTER bellows from the closed bathroom. Katy finally turns to Mary and speaks.

KATY
Hi. I'm Katy. I manage this place.

Mary feels very awkward with this other woman in the room.

MARY
Oh.

KATY
Don't you have a name?

MARY
Mary.

KATY
(imitating Mary)
Oh.

Katy gets on her hands and knees and starts looking for her earrings.

KATY
Have you known Christopher and Tricky very long?

MARY
No.

KATY finds her earrings and rises, faces MARY again.

KATY
Be careful, baby. They're a couple of real peckerheads.

She rushes into the bathroom giggling. We HEAR the three of them in the bathroom cracking up, Tricky shouting O.S. "Peckerhead? Whaaaaa?"

MARY looks a little jealous. She goes to the window sill, sees two marble statuettes of Venus and picks one up.

(CONTINUED)

71 CONTINUED: (2) 71

ANGLE - ROOM

We see CHRISTOPHER and TRICKY slink out of the bathroom, poke their heads around the doorway and spy on MARY looking at the statue. Then they tiptoe up to her and grab her by the elbows.

TRICKY
You're under arrest.

CHRISTOPHER
You have the right to remain silent or go shopping.

They race out of the apartment, laughing. KATY comes out of the bathroom and looks on, a little jealous.

CUT TO:

72 EXT. STREET - CANNES - DAY 72

Mary's limousine pulls up to the traffic island in front of the most luxurious shopping mall in Cannes. MARY, CHRISTOPHER and TRICKY get out.

As they get out, we see a Convertible Porsche pull up on the other side of the island.

ANGLE - PORSCHE

The JADED THREESOME from the party scene are crammed inside the car, swilling champagne and carrying on. They see MARY, CHRISTOPHER and TRICKY and they wave jauntily.

73 ANGLE - MARY, CHRISTOPHER AND TRICKY 73

MARY looks at the Porsche as the chauffeur is helping her out of the limo and she sighs.

MARY
Now there's a special car.

CHRISTOPHER
Buy it. You have the money.

MARY
First of all, I don't need it. I have my own car.
(beat)
Second of all, you don't just buy a car off the street from perfect strangers.

(CONTINUED)

73 CONTINUED: 73

He raises his eyebrow and imitates her tone.

CHRISTOPHER
First of all, if you mean that long shiny beast behind us, that's not your car. It's your daddy's. Just like his boat.
(beat)
Second of all, if you've ever had dreams, you'd know you can get whatever you want, anywhere, from anybody.

He pulls the envelope full of money from MARY'S hand and saunters across the island. We watch from MARY and TRICKY's POV as CHRISTOPHER coolly walks up to the JADED 3, starts jiving with them, pointing to MARY and TRICKY, then the Porsche, then showing them the envelope full of money.

The JADED 3 convene for a quick conference, shake their heads "yes," and exchange money for the car keys.

CHRISTOPHER gets into the Porsche and gestures to MARY and TRICKY, who walk over to join him. MUSIC STARTS: "Love or Money."

CHRISTOPHER
What it is!
(beat, he strokes the passenger seat)
So hop into your new car, Mary.

MARY looks at CHRISTOPHER then she looks at the shopping mall and smiles.

MARY
This is as far as I want to go.

CHRISTOPHER
(grinning slyly)
For now, anyway. You guys get down to business, I'll catch up with you.

He watches as MARY and TRICKY race toward the shopping mall.

74 INT. SHOPPING MALL 74

We follow MARY and TRICKY into the very exclusive shopping center and right into an elegant boutique. In the window a well-dressed salesgirl is dismantling a mannequin.

(CONTINUED)

74 CONTINUED: 74

Through the glass store front, through the maze of beautifully displayed clothing, we see all the way through the street outside: CHRISTOPHER at the wheel of the Porsche gliding past.

We CUT BACK to the front of the store as Mary and Tricky exit, their arms full of expensive-looking boxes.

75 EXT. CANNES STREET NEAR TEA SHOP 75

Christopher is sitting on the hood of the car, which is parked in front of the tea shop. The Jaded Threesome are having tea and watching the passers-by.

Mary and Tricky walk up and dump their purchases in the car.

Tricky starts to walk off, looks back and sees Mary talking to Christopher. Christopher is still sitting at the hood, making no effort whatsoever to join in the shopping spree.

MARY
Aren't you coming?

CHRISTOPHER
No.

They exchange glances. Then Tricky barges in and grabs Mary's hand.

TRICKY
Come on. We got ten more stores to hit.

76 INT. SHOPPING MALL 76

Tricky and Mary enter a jewelry store. We watch through the glass as they walk through the store. A salesgirl opens the back door of a window display of Rolex watches and we see Mary and Tricky framed in the opening of the window. The salesgirl hands Tricky the watch. The window closes and Mary and Tricky exit the far door of the jewelry store, near an elaborate geometric staircase and fountain. Mary looks around and sees Christopher seated on the fountain. She walks over, glad to see him. He holds out his hand -- there's a small box in it.

MARY
What did you get?

CHRISTOPHER
(giving her the box)
Open it -- it's for you.

(CONTINUED)

76 CONTINUED: 76

She opens the box, pulls out a gold chain with a St. Christopher's medal on it. She notices Christopher is wearing one too, then holds it up and eyes it a little skeptically.

MARY
Are you trying to tell me something?

CHRISTOPHER
It's St. Christopher. He'll protect you wherever you go.

MARY
Thanks. Now, I'll buy you something.

CHRISTOPHER
No. You don't have enough money for what I want.

MARY
What's that?

CHRISTOPHER
You.

Their eyes lock. Mary's a little flustered by his quiet intimacy. Then Tricky calls to Mary from just above on the staircase.

TRICKY
Hurry up, baby! I gotta get a new suit.

Christopher looks up, really annoyed, as Tricky approaches.

CHRISTOPHER
Let's meet later at...

He leans close and whispers in her ear.

MARY
Okay.

CHRISTOPHER
An hour after the sun goes down.

77 INT. SHOPPING MALL - IN FRONT OF THE MEN'S CLOTHING STORE 77

Tricky and Mary walk into the shop, arm in arm. Tricky is happy.

CUT TO:

78 INT. CHRISTOPHER AND TRICKY'S APARTMENT - NIGHT 78

Tricky's putting away all of his loot from the shopping trip; carefully hangs the suit up on hangers and lovingly places his new jewelry on the dresser for display.

Christopher sits on a chair and stares at his mother's gold wedding ring, lost in thought.

TRICKY
What should I wear to the joint tonight? My Armani or my Versace?
(to himself)
Maybe half of one and half of the other.
(he turns to face Christopher)
What time do we pick Mary up?

CHRISTOPHER quickly puts the ring in his pocket and stands up.

CHRISTOPHER
I got something I gotta do first. I'll met you there in a couple of hours.

He starts to walk toward the door. TRICKY follows.

TRICKY
What you gotta do?

CHRISTOPHER stops, fixes TRICKY's tie and grins.

CHRISTOPHER
Something.

CLOSEUP - CHRISTOPHER AND TRICKY'S FACES

As Christopher is straightening Tricky's tie, Tricky gives him a good, long look.

TRICKY
Damn. I gotta keep my eye on you. Your name should be Tricky. Tricky Christopher.

CHRISTOPHER
I'll meet you at the club in two hours.

And he walks out of the apartment.

CUT TO:

79 CLOSEUP - FULL MOON (OPTICAL) 79

Then PAN DOWN to a long stretch of road. Christopher's Wildcat roars down the road, turns into the open gates of the Hippodrome.

80 EXT. HIPPODROME - NIGHT 80

Christopher's Wildcat races through the grounds, onto the circular racetrack. He stops the car and waits.

INT. CHRISTOPHER'S CAR - NIGHT

A song plays on the radio -- "Life Can Be So Nice" -- and Christopher softly sings along as he waits.

Suddenly, he hears the gunning of an engine, and sees clouds of smoke rising from the track. Then a gleaming black Prosche emerges from the smoke and screeches to a stop next to his car. Mary is inside.

ANGLE - CHRISTOPHER AND MARY

She rolls down her window and grins.

MARY
Wanna race?

CHRISTOPHER
On your mark...

She abruptly jams her car into first gear and shoots out before he finishes. Christopher guns his engine and takes off after her.

ANGLE - RACETRACK

Mary's car is several yards ahead of Christopher's, racing at a breakneck speed down the track, swerving around curves... careening across the track.

INT. CHRISTOPHER'S CAR

The radio is playing full blast. Christopher tromps on the gas and gains on Mary, grinning.

MARY

sees him advancing in her rear view mirror and hits the accelerator, going 115 miles an hour. She's scared silly, but she loves it.

(CONTINUED)

80 CONTINUED: 80

CHRISTOPHER'S CAR

hurtles down the track and comes abreast of Mary's car.

WIDE ANGLE - BOTH CARS ON TRACK

They're side by side, careening down the track at dangerously high speeds; huge clouds of dust behind both cars make it nearly impossible to see.

Mary's car shoots ahead of Christopher's, then he gains on her and establishes a lead.

INT. MARY'S CAR

She's directly behind Christopher and can hardly see him for all the dust. Her heart is beating like a triphammer. She shoots out of the lane, swerves into another, dangerously missing...

CHRISTOPHER'S CAR

which has to veer to the left to avoid being hit. The car plunges into the sand bank on the side of the track.

ANGLE - CHRISTOPHER'S CAR

skids in the sand bank for yards, brakes screeching, sand flying everywhere.

MARY

looks back and sees Christopher's car skidding out of control. She stops. Jumps out of her car and starts running.

81 EXT. RACETRACK - NIGHT 81

Dust everywhere. Mary can't see anything. She runs a few more steps, shouting:

MARY
Christopher! Are you alive?

Then she feels a hand on her shoulder. She spins around and through the haze of dust sees Christopher's silhouette.

CHRISTOPHER
Yes.

He pulls her close and kisses her.

(CONTINUED)

81 CONTINUED: 81

ANGLE - THE KISS

For a moment, Mary hesitates, pulls her lips away from his; he leans close and gently kisses her again -- insistent, but not overbearing. Like everything else, Mary treats the kiss as a dare. She defiantly pulls Christopher toward her and returns his kiss, determined to be the person in charge. And then suddenly, it's not a battle over who's kissing whom or why or how or anything other than their bodies are pressed together and their arms around each other and lips and tongues touching and it feels very, very nice.

Mary breaks away, a little startled. She looks at Christopher. He seems just as startled as she. Then she grins broadly.

MARY
Do you like horses?

Christopher makes a curious, puzzled face. She grabs his hand and drags him off toward the horse stables.

CAMERA FOLLOWS them as they race through the manicured lawns of the racetrack. Christopher playfully tackles Mary and they both fall to the ground.

ANGLE - CHRISTOPHER AND MARY

They hold a gaze for a moment, then Mary turns away and looks at the sky.

MARY
The moon is red tonight.

Christopher says nothing, just puts his hand to her forehead and brushes away a wisp of hair.

CHRISTOPHER
For she is beautiful...

Mary looks at him and smiles. They lie on the grass and stare at the sky for a long, long time. After a while, Christopher speaks, very softly.

CHRISTOPHER
Do you think your father is in love with Mrs. Wellington?

Mary abruptly turns to look at him, surprised and puzzled by the question.

(CONTINUED)

81 CONTINUED: (2) 81

MARY
No. He's using her and she's using him.
(beat)
I wish she'd leave him alone and start using somebody else.

CHRISTOPHER
Is that why you conned me into going to her crib the other night?
(beat)
You figured if your old man knew she was seeing a guy like me, he'd drop her like a stepchild.

MARY
Yes.

She seems utterly unrepentant about this. Christopher laughs.

CHRISTOPHER
Why does it upset you so much that he digs her?

MARY
Because it means he gets to do what he wants.

CHRISTOPHER
Shouldn't everybody?

She rolls over on her stomach and pulls a blade of grass from the lawn.

MARY
I don't. And it's all his fault.

He rolls over beside her and gently runs his fingers down her back.

CHRISTOPHER
It's nobody's fault but your own if you don't do what you want.
(beat)
But you gotta know what you want, first.

MARY
(smiling)
I want to kiss you again.

(CONTINUED)

81 CONTINUED: (3) 81

Christopher moves closer and tenderly kisses her.

MARY
I want to do something special.

He kisses her again.

CHRISTOPHER
How's that?

MARY
(kissing him)
I want more.

They both kiss. Then Mary pulls him to his feet and they start racing through the lawns again.

They reach the horse stables.

82 EXT. HORSE STABLES - NIGHT 82

An open-air, semi-circular row of thirty-five stalls, with chains over each stall to hold the horses in.

They creep past the stalls, whispering, a little scared.

MARY
What do you think will happen if we let them loose?

CHRISTOPHER
They'll just run away.

MARY
What's wrong with that?

She runs to a stall to release the chain, but the horse rears up and she backs away, frightened. Christopher comes up, releases the chain and stands back as the horse races from the stall toward the practice track nearby.

Christopher goes to the next stall. Releases the chain and watches as the horse runs to the practice track, too. Mary follows, unleashes a chain and lets a horse loose, and then CAMERA TRAVELS with them as they race past each stall and release the horses.

(CONTINUED)

82 CONTINUED: 82

Mary starts to run toward another stall just as a horse is rearing up behind her. Christopher leaps over and grabs her, pulls her away to keep her from getting trampled by the horse. He holds her in his arms as all the horses stampede from the stalls to the practice track.

ANGLE - CHRISTOPHER AND MARY

She's scared. She looks at him, and sees that he's not frightened at all.

MARY
Christopher, aren't you afraid of anything?

CHRISTOPHER
No.

MARY
Not even dying?

CHRISTOPHER
Only the flesh dies. The spirit lives on forever.

Mary grabs his hand.

MARY
Is that the hero's battle cry?

And she drags him out of the stable area, toward the practice track.

83 EXT. RACETRACK 83

The horses are running wild through the track, faster and faster; the rumble of their hooves hitting the ground fills the air like a distant thunder.

MARY AND CHRISTOPHER

run across an empty stretch of turf over to the center of the racetrack, where there's a large pond in which sleeping flamingos are lying. A wooden canoe rests on the ground nearby.

Mary runs to the canoe, then looks at Christopher.

(CONTINUED)

83 CONTINUED: 83

MARY
Remember when you said you wanted to take me on a trip to the moon?

CHRISTOPHER
Yes.

MARY
I'm ready.

They push the canoe into the water and leap inside; it slowly floats out to the center of the pond.

84 THE HORSES 84

violently stampede through the racetrack which is surrounding the pond on all sides.

85 THE FLAMINGOS 85

begin to awaken and shakily spread their wings.

86 MARY AND CHRISTOPHER IN THE CANOE 86

are lying side by side, kissing, arms wrapped around each other. He runs his hands down her back, touches her thighs, kisses her. She's kissing his neck, his chest, his St. Christopher medal, and keeps kissing down his torso. He moves his body on top of hers and they start to make love.

A VOICE OVER here:

MARY (V.O.)
This is excellent.

CHRISTOPHER (V.O.)
Do you lie?

MARY (V.O.)
I lie awake at night reading Emerson. He says, 'Truth is beautiful, without a doubt, but so are lies.'

CHRISTOPHER (V.O.)
You're so bourgeois.

87 THE FLAMINGOS 87

take flight with a wild beating of wings. CAMERA FOLLOWS one of them as it ascends upward and we see:

AERIAL POV - THE RACETRACK

The horses running madly through the tracks... more flamingos spread their wings and alight... Mary and Christopher making love in the canoe.

We SPIN through the air with the flamingo and fly away.

CUT TO:

88 INT. PIANO BAR - NIGHT 88

A soft, romantic ballad is playing on the stereo system at the piano bar. The place is nearly empty. Tricky stands alone by the bar, pissed. He checks his brand new Rolex watch: It's 2:00 AM.

He storms out of the piano bar in a rage, passing the Jaded Threesome sitting on a couch.

MAN
(to Tricky)
Marvelous night, isn't it?

TRICKY
Yeah. If you like getting dogged.

WOMAN #1
Oh, my dear. If you haven't got anything nice to say to anybody, please come sit next to us.

Tricky just gives them a dirty look and walks out.

CUT TO:

89 EXT. SHARON RESIDENCE - TERRACE - MORNING 89

Mr. and Mrs. Sharon are sitting at a breakfast table having a stiff, awkward early morning meal. Mrs. Sharon seems withdrawn, sullen. Mr. Sharon is cool, distant and preoccupied.

MRS. SHARON
Isaac, have you talked to your lawyer about Mary and Jonathan's pre-nuptial agreement?

(CONTINUED)

89 CONTINUED: 89

MR. SHARON
I've taken care of everything, Muriel.

MRS. SHARON
How very organized of you.

Mr. Sharon doesn't respond. He just picks up a newspaper and starts reading it.

She glowers at the paper, clears her throat and speaks again.

MRS. SHARON
I don't know what's got into Mary lately. She's behaving so impetuously.

MR. SHARON
She's nervous about the wedding.

MRS. SHARON
(gives him a wry, ironic look)
Is that why she spent the night out by herself and hasn't returned yet?

Mr. Sharon throws his paper on the table in a rage.

MR. SHARON
Why didn't you tell me this earlier, Muriel?

MRS. SHARON
If you had been home last night, perhaps I might have been able to.

She gives him a cold, angry look. Just then they hear the front door open and footsteps in the foyer beyond. Mr. Sharon leaps from his seat.

MR. SHARON
Mary!

No answer.

MR. SHARON
Mary! Your mother and I would like to see you.

After a few beats, Mary appears in the doorway. Her hair is a mess and her clothes are wrinkled.

(CONTINUED)

89 CONTINUED: (2) 89

MRS. SHARON
Oh, hello, darling. We were just talking about you.

MR. SHARON
Where have you been? You were out all night.

MARY
Was I? I don't remember.

She starts to walk away. Her father takes her by the arm.

MR. SHARON
Who were you with?

MARY
Friends.

MR. SHARON
Who? What friends? I want an explanation.

MARY
Do I have to give you a written report, or can I phone it in?

She shoots her father a withering look and walks away. Mr. Sharon follows her out to the foyer and up the winding staircase

90 INT. FOYER AND STAIRCASE 90

Mary is a few steps ahead of her father, trying to ignore him.

MR. SHARON
You were with that boy.

MARY
He's not a boy. He's a man.

MR. SHARON
-- He's not a man. He's a gigolo.
(beat)
Do you know what that is? It's a fancy word for a <u>whore</u>.

(CONTINUED)

90 CONTINUED: 90

Mary spins around and looks down at her father from a few steps.

MARY
There are a lot of words for whore, daddy, and I'm sure you're well acquainted with all of them.

Mr. Sharon savagely grabs her arm and tries to pull her down the stairs.

MR. SHARON
I think it's time that you understand the importance of your marriage and what it could do for this family and your future. Do you know how much the Donahues are worth? Why ... with our riches combined.

Mary cannot speak. She pulls away and starts to run up the stairs.

MR. SHARON
(continuing)
You have no right.

MARY
Now that's nerve.

She shakes her arm loose from his hold, races up the stairs to her bedroom and slams the door.

CUT TO:

91 INT. CHRISTOPHER AND TRICKY'S APARTMENT - MORNING 91

Christopher unlocks the door to his apartment and enters.

92 INT. APARTMENT - MORNING 92

He passes through the living room and sees Tricky sitting on the couch, pissed. There's an empty bottle of scotch on the coffee table and Tricky is pretty drunk.

TRICKY
(imitating Christopher)
'I'll meet you at the club in two hours.'

(CONTINUED)

92 CONTINUED: 92

CHRISTOPHER
I got waylaid.

TRICKY
(snaps)
No. You got laa-aid.

There's an icy silence in the room. Then, Christopher goes into the bedroom.

93 INT. BEDROOM - MORNING 93

He starts to put on a pair of silk pajamas. Tricky appears at the doorway.

TRICKY
You dogged me, you lied to me, you broke the rules of our partnership, you're jive, and you got laid.

CHRISTOPHER
(suppressing anger)
Tricky, you know I think you're cute, but you're not my wife.

TRICKY
Why you selfish son-of-a-biscuit-eater. I thought we were partners.

Christopher finishes putting on the pajamas and lies down on the bed.

CHRISTOPHER
Not this time.

TRICKY
(jabbing his finger for emphasis)
I'll tell you why, too.
(beat)
Cuz you know if I drop the bomb on Mary, she'll fall in love with me.

Christopher just lies on the bed and starts laughing.

CHRISTOPHER
You're drunk.

(CONTINUED)

93 CONTINUED: 93

TRICKY
Yes, Christopher. I'm drunk. But hey, guess what? You're stupid.
(beat)
I told you never to mix emotions and business. Deadly combination.
(beat)
I bet she don't even like you.

CHRISTOPHER
(smiling to himself)
I know she does.

TRICKY
Yeah, well I got news for you. Women don't like you. They use you. And when they've used you up, they're gone.

Christopher sits up in the bed and stares angrily at Tricky.

CHRISTOPHER
You just said the wrong thing, Tricky.

He gets up and storms out of the apartment. STAY ON Tricky, who's strutting around the living room like a cock, too drunk and angry to feel bad about what he just said.

TRICKY
Mary Sharon ain't gonna play with you no more, brotha! Not when I'm done with her! That's right! They're my draws now! She's gonna be throwing rocks at you!!

94 INT. APARTMENT BUILDING - LOBBY 94

Still in the silk pajamas, Christopher walks angrily through the lobby, passing Katy coming out of the concierge's office.

KATY
Christopher! Did Tricky find you?

He ignores her and walks outside.

95 EXT. APARTMENT BUILDING - MORNING 95

Christopher takes a few steps, looks up and sees Mary's Porsche parked in front of the building. Mary is sitting in the driver's seat and is wearing an exotic crinoline ballgown with a full skirt. When she sees Christopher, she breaks into a big smile.

MARY
Let's run away.
(beat)
For a couple hours.

When Christopher sees her, his whole body seems to lighten up and relax. He looks like an ecstatic little kid.

CHRISTOPHER
Why not forever?

MARY
I can't plan that far in advance.

Christopher laughs and gets into the car. They roar off.

96 EXT. VILLEFRANCHE HARBOR - DAY 96

Mary's Porsche pulls up at Villefranche Harbor where Christopher's boat is docked.

97 EXT. GROTTO 97

Mary and Christopher approach the grotto in Christopher's boat.

MARY
You're very beautiful, Christopher.

A pause. Christopher smiles.

CHRISTOPHER
You know what I think is beautiful? This place I'm gonna take you to. Tricky and I found it a long time ago.

From inside a natural stone cave WE SEE Christopher's boat approach. Christopher docks the boat and helps Mary enter the cave.

CHRISTOPHER
(continuing)
Sometimes I come here to think.

MARY
About what?

(CONTINUED)

97 CONTINUED: 97

CHRISTOPHER
Fun stuff. Cars. Money.
(beat)
Die-hard passion.
(beat)
You know, the kind of draws that last.

Mary looks flustered. They reach the steps and Christopher leads her through a series of tunnels and pathways.

CHRISTOPHER
I'm sorry. I mean a love that's worth dying for.
(beat)
Yeah, if I ever run across that, watch out.
(beat)
Tricky's the same way. He'll be married before me, though.
(beat)
You know, I love that cat.

They reach a primitive, rocky grotto at the base of the steps.

Christopher leads Mary through an archway into the grotto, still talking.

CHRISTOPHER
He keeps me sane. He's always got one foot on the ground, you know?
(beat)
I'm gonna make sure I go first.

MARY
Why are you saying that?

CHRISTOPHER
Cuz I would hate to lose him.

Mary doesn't know quite how to respond to this. CAMERA SLOWLY begins to PULL BACK to reveal a Roman sleigh bed resting in the center of the grotto, as if it were the most natural thing in the world to be found there.

Christopher senses that Mary is a little uncomfortable talking about this. He smiles.

(CONTINUED)

97 CONTINUED: (2) 97

CHRISTOPHER
Are you cold?

MARY
A little.

CHRISTOPHER
(pulling her close)
Let's go for a walk.

CUT TO:

98 EXT. BEACH - LATER 98

TRAVELING SHOT following Mary and Christopher as they wander down an abandoned beach; she's still in her ball-gown, he's still in his silk pajamas. They're holding hands and look very happy to be doing exactly what they are at that moment.

Further down, they come upon

A LIT UP RESTAURANT

which is located directly on the beach and seems to have materialized as we were blinking our eyes. LILTING PARTY MUSIC emanates from it.

MARY
Let's go in. I want to dance.

She takes Christopher's hand and drags him toward the restaurant.

99 INT. RESTAURANT - DAY 99

The place is packed with dozens of French children, there to celebrate a ten-year-old boy's birthday. It's vibrant, festive, full of life.

MUSIC SWELLS throughout the room. The song is "Kiss."

Mary and Christopher enter. All the children turn to look at them in their odd attire, and Mary and Christopher suddenly feel self-conscious. Then, a little boy comes over and smiles, takes their hands and leads them out to the dance floor without saying a word. Mary and Christopher start to dance, and CAMERA MOVES AROUND the room to PICK UP more children coming onto the dance floor and dancing with them.

Christopher and Mary swoop around the floor, eyes locked, oblivious to everyone but themselves.

(CONTINUED)

99 CONTINUED: 99

MARY
Christopher... Tell me something about yourself.

CHRISTOPHER
Just kiss me and you'll know everything.

MARY
Where were you born? What's your family like?

CHRISTOPHER
Kiss me.

MARY
How old are you? How long have you known Tricky?

CHRISTOPHER
Kiss me.

She finally gives up and moves to kiss him, but it's difficult to do because they're spinning so fast on the dance floor. Christopher abruptly stops dancing. So does Mary. But the children keep dancing around them.

Christopher pulls Mary close to him and kisses her. Once their lips touch, they don't separate for what seems like ages. This should be a sizzling million dollar kiss; the longest kiss in the history of movies. It keeps going with complete uninhibited abandon, and just when you think they're about to stop, they keep kissing. The audience should start to feel weird, a little awkward about watching this. It shouldn't feel like a movie anymore. It should be so real, it's scary.

And then they stop. All of the children in the restaurant have stopped dancing and are watching, and when their lips separate, the kids break into thundering applause.

CHRISTOPHER
(whispers)
That's all you need to know about me.

MARY
Maybe...

They look at each other and smile.

(CONTINUED)

99 CONTINUED: (2) 99

CHRISTOPHER
Does your fiance kiss you like that?

MARY
No.

CHRISTOPHER
Then he doesn't know you very well.

Mary seems uncomfortable talking about Jonathan, but Christopher won't let up.

CHRISTOPHER
(continuing)
You don't really love him, do you?

MARY
If I tell you, will you tell me about the women you go out with?

CHRISTOPHER
Yes.

MARY
(takes a breath)
No. I don't love him.
(beat)
Now you talk.

Christopher moves close to her.

CHRISTOPHER
Kiss me first.

CUT TO:

100 INT. PIANO BAR - NIGHT 100

Tricky's sitting with Katy at a table in the piano bar, guzzling a rum and coke. There are six empty glasses on the table and Tricky is bombed out of his mind.

TRICKY
That's it. I'm going into business for myself. I don't need him. I don't need anybody. Life stinks.

KATY
You're just drunk, Tricky.

(CONTINUED)

100 CONTINUED: 100

TRICKY
I'm not drunk. I'm celebrating.

KATY
Why don't you go home and sleep it off? You and Christopher will be best friends again in the morning.

TRICKY
(taking a swing of his drink)
Never. He dogged me. He lied to me. He --

Tricky can't remember what Christopher did to him. So he finishes his drink.

TRICKY
Mary was my girl just as much as his.

CUT TO:

101 EXT. THE SKY - NIGHT 101

A full moon hangs in the sky like a brilliant medallion. CAMERA PANS down from the sky to

102 EXT. HOTEL - NIGHT 102

Mary's Porsche pulls to a stop in front of the hotel where Christopher works.

She and Christopher get out of the car, run toward the hotel holding hands and laughing.

CUT TO:

103 INT. PIANO BAR - NIGHT 103

Tricky is on his seventh rum and coke and is stinking drunk. He stumbles over to a toy slot machine, puts in five coins and pulls on the knob. Nothing happens.

Someone taps him on the back.

CHRISTOPHER (O.S.)
It's out of order.

Tricky looks up and sees Christopher and Mary standing together, still holding hands. He sneers and leans against the cigarette machine for support.

(CONTINUED)

103 CONTINUED: 103

TRICKY
Say now, don't you two make a sexy couple!
(beat)
When's the wedding?

Christopher rolls his eyes and starts to lead Mary away. Tricky follows like a drunken puppy.

TRICKY
I said, when's the wedding, man? You still gonna marry her, aren't you?

Mary shoots Christopher a quizzical look. His face is blank.

TRICKY
That's what you said. You said, 'For fifty million dollars, we would seriously consider it.'

Mary lets go of Christopher's hand. He just stands passively and makes no response.

TRICKY
But, hey, guess what? I want my cut, man. You promised me thirty percent.
(he turns to Mary)
We have this little business deal, you understand. Don't take it personally.

Mary looks at Christopher, wanting some kind of denial to these accusations. But he just stands very still and doesn't say anything. She starts to walk away.

He finally speaks.

CHRISTOPHER
It's not true, Mary.

MARY
(sharply)
Do <u>you</u> lie?

She turns around and quietly leaves the piano bar without making a scene. Christopher watches her go and doesn't make a move.

The room is utterly silent, like the aftermath of a bomb exploding.

(CONTINUED)

103 CONTINUED: (2) 103

Katy had been standing nearby, listening to Tricky's tirade. She rushes over and kicks him in the shins.

KATY
You dumb shit! What'd you do that for?

TRICKY
Because it's a full moon. I'm a werewolf, bitch. Kiss my ass.

The two of them stand in the middle of the piano bar and scream at each other.

Christopher walks away from them, over to the piano. He sits down and begins to play "Old Friends for Sale."

From his position, he can see Katy and Tricky fighting.

CHRISTOPHER'S POV - KATY AND TRICKY

She's dragging him by the arm toward the exit door.

KATY
You just blew it, Tricky! I thought you liked her!

TRICKY
I don't care! She's not rich enough for me, anyway!

Tricky points a finger at Christopher and shouts.

TRICKY
You dogged me, Chris!

KATY
Shut up, stupid!

TRICKY
No. You shut up!

He heads toward the exit door.

KATY
You're gonna end up with no friends at all!

TRICKY
I don't need friends! I'm my own man! Like John Wayne!

And he disappears behind the doors. Katy follows him. The room is now empty and very quiet.

(CONTINUED)

103 CONTINUED: (3) 103

CHRISTOPHER

just keeps playing "Old Friends for Sale." He finishes, then gets up and heads out and down the corridor.

104 INT. HOTEL LOBBY - NIGHT 104

He heads straight for the statue of Venus. Puts his hand on his heart and then tenderly touches Venus's face with the same hand.

CHRISTOPHER
Venus, I have to make a confession.
(he's speaking softly, like a lover's whisper)
I'm not in love with you anymore. Somebody came and took your place.
(beat)
I didn't think it could happen, either, honey, but it did. It just did.
(beat)
Well, I know she's probably mad, but when you tell her how much I love her, she won't be mad anymore.
(beat)
You'll take care of her for me, won't you? Make sure she knows?
(beat; he smiles)
I knew I could count on you.

He blows her a kiss and walks away. HOLD SHOT ON VENUS, then...

FADE TO:

105 INT. SHARON RESIDENCE - NIGHT 105

(NOTE: This scene may be played in the Dining Room)

Mary quickly enters the house, a firm, determined look on her face. Her mother comes out of the living room to greet her, but Mary cuts her short as she walks up the winding staircase.

MARY
Pack your bags, mother. We're flying to New York tonight.

MRS. SHARON
(startled)
Whatever for? Jonathan will be here --

(CONTINUED)

105 CONTINUED: 105

Mary is about four or five steps up the stairs. She stops, turns around to look at her mother standing in the foyer below her, and when she speaks, it's as if a lifetime of frustration comes pouring out of her.

MARY
Mother, for twenty one years now, I've listened to you and father tell me what to do.
(beat)
You've painted a picture of a perfect world, and you've framed it with hypocrisy, stubborness, and lies. And it's hung on a trust fund I can't get until I marry a man I don't even love.
(beat)
Doesn't it matter to you and father what I want?

MRS. SHARON
Yes, of course, dear, but --

MARY
(holding back tears)
Mother. Look at me. I <u>am</u> your painting. And I hurt real bad.

She starts to cry. There's a long pause.

MRS. SHARON
Mary. Do you think I don't hurt, too? We all hurt a little.

They look at each other and there's the first real contact between them; Mary smiles and gives her mother a look of real love.

MARY
Come on, let's get out of here.

Her mother comes up the stairs and the two of them walk to the top together, arm in arm. When Mary reaches the top, she takes the chain with the St. Christopher medal off her neck and throws it in a trashcan.

CUT TO:

106 OMITTED 106 *
& &
107 107

107A INT. CHRISTOPHER'S APARTMENT 107A *

Christopher is taping a picture of Mary to the mirror when the phone rings. We see his reflection in the mirror as he runs to pick up the phone.

CHRISTOPHER
Yes, hello.

MRS. WELLINGTON
It's me. I need to talk to you.

CHRISTOPHER
About what?

MRS. WELLINGTON
Mary Sharon.

CUT TO:

108 EXT. MRS. WELLINGTON'S VILLA - NIGHT 108 *

Mrs. Wellington's door opening and Christopher standing there.

MRS. WELLINGTON
Isaac asked me to give this to you.

She hands Christopher an envelope containing a check for $100,000.

MRS. WELLINGTON
He told me to tell you it's yours under one condition: stay away from Mary... for good.

Christohper pulls out a pen, writes on the back of the check, folds it.

CHRISTOPHER
Well, you give this to Isaac -- from me!

(108A) INSERT - CHECK (108A)

Mrs. Wellington opens the check slowly. The letters FA-YOO are written there.

CAMERA quickly PANS UP. She mouths the words.

CHRISTOPHER
Tell him, it's Chinese!

He walks away.

(CONTINUED)

(108A) CONTINUED: (108A)

MRS. WELLINGTON
Christopher, wait. She's leaving for New York on the family plane tonight.

CHRISTOPHER
(alarmed)
What time?

MRS. WELLINGTON
Midnight.

He looks at her watch, rushes to the Wildcat and zooms off.

ANGLE - MRS. WELLINGTON

Smiling.

MRS. WELLINGTON
(whispering)
Atta boy, Christopher.

109 thru 110A

109 thru 110A *

111 EXT. PROMENADE DES ANGLAIS AND NICE AIRPORT - NIGHT 111

Christopher's Wildcat races down the Promenade des Anglaise

112 ANGLE - EXT. CANNES AIRPORT AND GATES - NIGHT 112

The car careens past Gates 1,2,3,4 --

113 INT. CHRISTOPHER'S CAR - NIGHT 113

Christopher keeps looking for a gate with a private jet in it. He tromps on the gas, keeps racing through the airport, when up ahead he sees *

A Lear Jet is parked on the tarmac, its engines roaring. Mrs. Sharon is climbing the steps to the plane. Mary is stepping out of a limousine parked near the jet and begins to walk toward it. *

(CONTINUED)

113 CONTINUED: 113

CHRISTOPHER

slams his foot on the accelerator and races toward the gate; discovering to his horror that:

CHRISTOPHER'S POV

The gate is closed.

CHRISTOPHER

puts his St. Christopher medal to his lips, kisses it, then keeps gunning the engine and

114 ANGLE - EXT. GATE 7 114

Christopher's car crashes through the gates and roars onto the tarmac. Alarmed AIRPORT SECURITY MEN jump from their spots and race toward the car as

CHRISTOPHER

tears over to where Mary is standing -- in the middle of the tarmac -- between the plane and limo. She looks furious. He leaps out of the car and runs toward her.

ANGLE - CHRISTOPHER AND MARY

They're several yards apart... he's running like mad toward her... the moment she sees him coming, she spins around and quickly tries to board the plane... he gets closer... the NOISE from the plane engines is deafening and he has to scream to be heard above it.

CHRISTOPHER
Mary! Don't go!

She stops. Turns around to face him. He reaches her. She's angry and hurt, yet powerfully moved to see him. She, too, has to scream to be heard above the roar of the engines.

MARY
What do you want?

CHRISTOPHER
To talk to you.

MARY
I don't want to hear it, Christopher. I've heard enough.

(CONTINUED)

114 CONTINUED: 114

CHRISTOPHER
Just give me five minutes of your time. Please.

By this time, the Airport Security Men have reached Christopher and violently yank his arms back, try to drag him away.

MARY
(shouting to security men)
Let him go!

At the same time, Mrs. Sharon emerges from the plane, having seen all the commotion outside. She stands at the top of the steps leading to the plane and shouts out:

MRS. SHARON
Mary! What's going on?

The guards are still holding Christopher and cursing angrily at him.

MARY
(to guards)
I said let him go.

The guards release Christopher. Mary looks at him.

MARY
Do you promise? Only five minutes?

Christopher nods. By this time, Mrs. Sharon is really in a tizzy. She's halfway down the stairs and shouting loudly.

MRS. SHARON
Mary! Please! What are you doing?

MARY
(turning to her mother, shouting)
I'll be right back. Don't worry.

Christopher takes her hand and guides her over to his car. They get inside.

115 INT. CAR - NIGHT 115

Mary looks over at him. He seems lost in thought, not really believing this is happening to him. Mary looks at her watch.

(CONTINUED)

115 CONTINUED: 115

MARY
You have exactly four and a half minutes.

CHRISTOPHER
I need a lifetime.

MARY
(firmly)
I'm not giving it to <u>you</u>.

Christopher looks over at her and sees that her mind is made up to leave him. He nods, then smiles.

CHRISTOPHER
Oh yes you are.

He abruptly guns the engine and...

116 WIDE ANGLE SHOT - GATE 7 116

The car screeches out, dust flying in its wake, and roars out of the gate down an airport ramp.

Mrs. Sharon screams loudly, runs down the steps and faints. The Security Men are running helter skelter after Christopher and Mary, but they're long gone.

117 EXT. AIRPORT - NIGHT 117

Christopher's car flies out of the airport, then barrels down the streets of Nice (Promenade des Anglais).

118 INT. CAR - NIGHT 118

Christopher is gunning the engine, turns every so often to look at Mary and smile tenderly at her, as if they were just going for a ride on a Sunday afternoon. But he won't talk. She is furious.

MARY
I thought you wanted to talk!

CHRISTOPHER
I guess I just wanted to look at you.

MARY
(shouting)
How about if I give you a photograph?

(CONTINUED)

118 CONTINUED: 118

CHRISTOPHER
(smiling)
I want more.

He keeps driving, hits the gas even harder.

119 EXT. STREETS OF NICE - WIDE ANGLE SHOT 119

Christopher's car races down deserted streets, running through one red light after the next.

CUT TO:

120 EXT. CANNES AIRPORT - NIGHT 120

A terrified, nearly hysterical Mrs. Sharon is surrounded by solicitous POLICEMEN who act as if they are talking to a helpless child. The tarmac is swarming with more Security Men, a line of Police cars is parked nearby, lights flashing.

After a moment, Mr. Sharon and three of his aides roar onto the tarmac in a limousine. As they jump out of the car, Mrs. Sharon leaps to her feet and runs toward Mr. Sharon.

MRS. SHARON
Oh, Isaac! I tried to stop her! I had no idea!

He rushes past her.

MR. SHARON
Let me handle this, Muriel.

He storms over to the Policemen nearby.

MR. SHARON
How the hell could you let this happen?

POLICEMAN
Your daughter willingly agreed to go with the man --

MR. SHARON
She was abducted. My wife saw her driven away against her will. What more do you want?

POLICEMAN
We're doing everything we can to locate them, sir. We have an APB out on the man's car.

(CONTINUED)

120 CONTINUED: 120

MR. SHARON
What was he driving?

POLICEMAN
A Wildcat with plates that said, 'Love.'

Mr. Sharon makes a horrified face and reels backwards.

CUT TO:

121 EXT. STREET - NIGHT 121

Christopher's Wildcat tears down dark street and heads toward the Villefranche harbor. As it passes, we see its license plates.

122 INT. CHRISTOPHER'S CAR - NIGHT 122

Christopher hangs onto the wheel like a lunatic, just keeps staring straight ahead and gunning the engine.

He's starting to look a little scared. He doesn't know where he's going, but he knows he can't stop.

Mary is slouched in her seat, crying softly. Christopher turns to see her crying and seems almost pleased about this.

CHRISTOPHER
You love me.

MARY
What makes you think that?

CHRISTOPHER
Venus told me so.

Mary shakes her head and keeps crying.

MARY
You're crazy, Christopher. Let me go.

He ignores her, turns back to face the windshield and hits the gas even harder.

CUT TO:

123 EXT. AIRPORT - NIGHT 123

Mr. Sharon is huddled with Eddie and Lou, his aides, and LARRY, another bodyguard. He's in a rage.

MR. SHARON
I want that bastard. We're going to show him that he's been playing with the wrong people.
(to Lou and Eddie)
You two, go to his apartment. See if his friend knows where he's taken her.
(to Larry)
I want you to keep an eye on Mrs. Wellington's house. He may try to get in touch with her.

LARRY
(raising an eyebrow)
Mrs. Wellington?

MR. SHARON
(snaps)
You heard me. Now do it.

CUT TO:

124 EXT. VILLEFRANCHE HARBOR - WIDE ANGLE SHOT - NIGHT 124

Christopher's Wildcat pulls to a stop at the dock.

125 INT. CHRISTOPHER'S CAR - NIGHT 125

He sits and stares out the windshield as Mary keeps crying.

MARY
Why are you doing this? What do you want?

CHRISTOPHER
I want to kiss you.

She storms out of the car and slams the door, shouting.

MARY
Get away from me! I don't know you anymore!

126 EXT. DOCK - NIGHT 126

Christopher slowly gets out of the car and follows Mary down the dock. He's a few steps behind her. She spins around and points a finger at him.

MARY
You've been using me all this time, you -- you -- whore.

He makes a bizarre face, a cross between a smile and a grimace. Suddenly Mary is very frightened.

MARY
What are you going to do to me?

He won't talk.

MARY
Answer me!

He says nothing.

MARY
Christopher, if this is your idea of a joke...

Still no response. She's starting to freak out.

MARY
Take me back to the airport. Now.

Still nothing from Christopher.

MARY
What's the matter with you? Say something!

He looks down at the ground. She takes a breath and hisses.

MARY
I hate you.

He looks up at her and speaks very softly.

CHRISTOPHER
I love you.

And he walks toward her. She backs away.

MARY
You don't love me.

(CONTINUED)

126 CONTINUED: 126

CHRISTOPHER
(keeps advancing)
Okay. I hate you.

MARY
(softly)
No you don't.

CHRISTOPHER
Then I love you.

MARY
You don't know what love is.

He reaches her.

CHRISTOPHER
Yes, I do.

He tenderly touches her face, just the way he did to Venus, then moves close and kisses her. There's a brief moment when Mary tries to resist, but once his arms are around her and he's kissing her, she knows she's going to stay.

CHRISTOPHER
(whispering in her ear)
Let me take you away from here. Forever.

CUT TO:

127 EXT. THE MEDITERRANEAN - NIGHT 127

Christopher and Mary are in the Neptune's outboard motor-boat, cruising along the shoreline near the grotto. They pull into a cove by the grotto, dock the boat and get out.

128 EXT. GROTTO - NIGHT 128

They walk toward the grotto holding hands. When they reach it, they lie down on the Roman sleigh bed which had been there before. They kiss and begin to make love.

CUT TO:

129 EXT. MRS. WELLINGTON'S HOUSE - NIGHT 129

Larry -- Mr. Sharon's aide, pulls up to the street in front of Mrs. Wellington's house and parks the car. He sits inside and keeps watch over the house.

CUT TO:

130 OMITTED 130

131 EXT. SHARON HOUSE - NIGHT 131

All the lights in the house are blazing. Several police cars are parked outside on the drive. CAMERA PULLS UP to a window and we see Isaac Sharon deep in conversation with several policemen.

CUT TO:

132 INT. CHRISTOPHER AND TRICKY'S APARTMENT BUILDING - NIGHT 132

Still completly drunk, Tricky stumbles to the apartment door, unlocks it and staggers in.

133 INT. APARTMENT - NIGHT 133

The apartment is dark. Tricky grapples for the light switch, can't find it, and curses under his breath.

He stands in the middle of the room and calls out:

TRICKY
Look, Chris. I'm sorry.
(beat)
My tongue started dancing and I didn't know how to stop it.
(beat)
We can't let a silly dame come between us, cuzzin.

No response at all. Tricky shakes his head.

TRICKY
Come on. Let's kiss and make up.

He makes loud kissing sounds, and just at that moment, the lights go on. Tricky is standing face to face with Lou and Eddie.

EDDIE
If you don't tell us where your partner is, you can kiss your ass goodbye.

(CONTINUED)

133 CONTINUED: 133

Tricky just gulps and stares stupidly at these two incredibly well-dressed thugs.

LOU
Start talking, punk. Where is he?

Tricky puts his hands on his hips and makes a hilarious face.

TRICKY
Last time I checked, he was in his skin.

Lou hauls off and smacks Tricky across the face. Tricky just sneezes loudly and sprays all over Lou's silk tie.

LOU
This is a brand new Pierre Cardin tie, you little punk.

He slugs Tricky in the gut. Tricky reels backward and braces himself on a table, then points to the stuff he's wearing.

TRICKY
Oh, yeah? Well, see these cufflinks? Come here, come here. Look at this tie-pin. Uh-huh. Hold on...
(he lifts his foot up)
... These shoes... the finest Stacey's money can buy. A thousand dollars. And that's just for the left one.

Lou looks down at Tricky's shoe and Tricky smashes his foot into Lou's face. Lou falls over, blood pouring from his nose.

Eddie leaps over and grabs Tricky, holds his arms back in a lock. Tricky stomps on Eddie's Gucci loafers; Eddie winces in pain, but still keeps his hold on Tricky.

By this time, Lou has roused himself and walks toward Tricky. Blood has splattered onto his silk tie and suit.

EDDIE
(to Lou)
He scuffed my loafers. I'll kill him.

Tricky tries to squirm out of Eddie's hold as Lou keeps advancing toward him, rolling up the sleeves to his silk jacket.

(CONTINUED)

133 CONTINUED: (2) 133

TRICKY
Only confused men wear Gucci loafers.
(beat)
You aren't confused, are you?

Lou hauls off and slugs Tricky in the gut with as much force as he can muster. Tricky slumps to his knees in extreme pain.

LOU
One more word outta you, smart ass, and you'll be dressing for your funeral.

Tricky lifts his head to say something and Lou smashes his fist against Tricky's jaw, knocking him to the floor, unconscious.

CUT TO:

134 EXT. THE GROTTO - NIGHT 134

We see Christopher and Mary lying on the bed.

ANGLE - CHRISTOPHER AND MARY

Mary's head rests on Christopher's chest. He is staring at her with an almost awestruck expression, as if he can't quite believe how beautiful she is. She looks up at him and smiles.

MARY
(whispering)
What are you thinking?

CHRISTOPHER
That it should be wine instead of milk.

MARY
What?

He leans down and kisses the soft flesh of her breast, then runs his tongue under her bra to touch her nipple.

He suddenly backs away, startled.

CHRISTOPHER
St. Christopher. He's gone.

Mary puts her hand to her naked neck.

(CONTINUED)

134 CONTINUED: 134

MARY
I threw it away.

CHRISTOPHER
(upset)
Why?

MARY
Because I was mad at you. I thought everything my father said about you was true.

Christopher kisses her.

CHRISTOPHER
And now?

MARY
Now I'm thinking for myself.

She kisses him and smiles a little slyly.

MARY
But I'll always cherish my initial misconceptions about you.

They both laugh. Mary runs her fingers along Christopher's neck and touches his St. Christopher medal.

MARY
Let me wear yours.

CHRISTOPHER
Then who will protect me?

Mary slips the chain off his neck and puts it around hers.

MARY
I will.

They roll over and begin to make love again.

135 EXT. VILLEFRANCHE HARBOR - NIGHT 135

A Villefranche police car is cruising the docks. It comes to a crawl as it approaches Christopher's Wildcat, then stops. The OFFICER gets out of his car and walks over to the Wildcat, checks out the license plates and heads back to his car. We see him pick up his car radio and we...

CUT TO:

136 INT. SHARON RESIDENCE - NIGHT 136

Mr. Sharon is on the telephone in the study.

MR. SHARON
Yes. Yes. That's the car. Get the Coast Guard to scour the Coast for them. They must have gone out on a speedboat.
(beat)
I know it's a big ocean. So what?
(beat)
I'll be down there in a half hour.

He slams the phone down, then searches for a piece of paper with a phone number on it. He finds it and dials a number.

MR. SHARON
Lou? The police found his car.

CUT TO:

137 INT. CHRISTOPHER AND TRICKY'S APARTMENT - NIGHT 137

Tricky is still sprawled out on the floor, unconscious. Eddie and Lou are standing by the phone, their backs to him.

LOU
(into phone)
Where?
(he turns to Eddie)
His car is at the Villefranche Harbor.
(into phone)
No. He's out cold.

He looks over at Tricky, who's so still he could be dead, then Lou turns back to speak on the phone.

And we see Tricky's right eye pop open. He's anything but "out cold." He lies quietly and listens to Lou's conversation.

LOU
(into phone)
Yeah, yeah. We know what to do.

Tricky slowly, ever so carefully begins to crawl toward the two thugs whose backs are still to him.

LOU
We'll head over right now --

Tricky grabs the two marble statuettes of Venus and leaps up. He saps Eddie on the head.

(CONTINUED)

137 CONTINUED: 137

TRICKY
One for you.
(then bops Lou twice)
And two for you.

Eddie and Lou fall to the floor, unconscious. Tricky spins around and races out of the apartment.

138 INT. HALLWAY & STAIRCASE OF APARTMENT BUILDING - NIGHT 138

Tricky reaches the hallway and screams out at the top of his lungs:

TRICKY
Katy! Come out here, quick!!

Katy runs out of Concierge office.

CUT TO:

139 EXT. GROTTO - NIGHT 139

Christopher and Mary are still lying on the bed. She's fast asleep in his arms, and he looks a little afraid and lonely without her awake to talk to him. He gently blows on her eyelashes and awakens her. She looks up at him and smiles.

MARY
I'm hungry. What's for breakfast?

CHRISTOPHER
Anything you want.

There's a pause. She runs her fingers along the St. Christopher medal around her neck.

MARY
I want to be with you.
(a long sigh)
But I want everything to be good.
(she looks in
his eyes)
Christopher, anything that good
is worth waiting for, isn't it?

CHRISTOPHER
No. I can't let you go.

MARY
Don't close your eyes, Christopher.
If love is our destiny, then love
it will be.

(CONTINUED)

139 CONTINUED: 139

There's a long pause. Mary is thinking, carefully weighing her words. She knows that this is the most important thing she will ever say to him.

MARY
I just need time to be alone to see if the fire that has started in me is real. To see if I can make it on my own.
(she smiles)
Without that knowledge, I'm no good to either one of us.
(beat)
You understand my world. Try to understand me.
(beat)
Christopher, don't hold me. I've had too much of that in my life.
(beat)
This time I want it to be good.

CHRISTOPHER
Would you settle for eggs?

Mary drops her head down, frustrated.

MARY
Christopher, please.

He leans down and kisses her.

CHRISTOPHER
I'll be right back.

He gets up from the bed and heads over to the outboard motorboat docked in the grotto.

CUT TO:

140 EXT. VILLEFRANCHE HARBOR - NIGHT 140

Katy and Tricky are waiting for Christopher on the seawall. We see his small boat approaching from THEIR POV.

KATY
(whispering)
I think that must be him.

They wave and we see them from CHRISTOPHER'S POV. Tricky and Katy begin running down the jetty to meet Christopher as he comes around the point. Christopher docks his boat at the very end of the jetty and the three friends meet midway on the highest level of the seawall.

(CONTINUED)

140 CONTINUED: 140

Tricky swaggers up to Christopher. His face is battered and bruised and covered with dried blood. He reaches Christopher and grins.

TRICKY
Ever had your ass kicked for breakfast?

CHRISTOPHER
(grins)
No, but it looks like you just did.

TRICKY
Yeah, and if you don't get outta here quick, you'll be next.
(beat)
Where's Mary?

CHRISTOPHER
She's at the grotto. Why?

Tricky looks down the street at the base of the seawall and points.

TRICKY AND CHRISTOPHER'S POV - STREET

A caravan of cars is moving toward a barrier halfway down the dock where Christopher's boat is docked: Led by Lou and Eddie and followed by police cars and Mr. Sharon's Rolls-Royce.

BACK TO SCENE

TRICKY
That's why.

Christopher, Tricky and Katy race down the dock towards his boat. As they run, Christopher turns to Tricky.

CHRISTOPHER
You still mad at me?

Suddenly, they hear the sound of GUNFIRE.

TRICKY
Well, put it this way, cuzzin, if we ever make it to that wedding, I'll be your best man.

More GUNFIRE as Christopher, Tricky and Katy reach the boat, stop and look up to see Lou and Eddie's car parked at the barrier and the two thugs running towards them.

(CONTINUED)

140 CONTINUED: (2) 140

CHRISTOPHER
You hold them off. I'm gonna get Mary.

TRICKY
Hold them off? With what?

CHRISTOPHER
Charm.

He runs to the boat and roars off.

ANGLE - DOCK

Lou and Eddie are running toward Tricky and Katy, ready to knock them into the water. As Lou and Eddie get closer, Tricky and Katy grab two barrels and roll them like big bowling balls toward Lou and Eddie and knock them off their feet.

TRICKY
Strike!

ANGLE - MR. SHARON AND POLICE

Mr. Sharon points toward Christopher's boat racing through the harbor.

MR. SHARON
Get him.
(beat)
I don't care what you do to him, either.

He and the Policemen run toward several Police boats docked in the harbor. They jump in and race off after Christopher.

140A LOU AND EDDIE 140A

get up again and start towards Tricky. Tricky knocks one of them unconscious and the other one into the water. They are sorry that they ever messed with Tricky Dean.

141 EXT. OCEAN - PRE-DAWN 141

Christopher's boat is shooting out of the harbor, into the ocean, and veers close to the coastline, approaching the grotto.

CHRISTOPHER

in the boat, looks behind him and sees

(CONTINUED)

141 CONTINUED: 141

THE POLICE

in their speedboats chasing him. Their boats are much more powerful than his and they are gaining on him.

ANGLE ON CHRISTOPHER

He's scared. He reaches down to touch his St. Christopher medal, and realizes with a shock that it is gone. He gave it to Mary.

CUT TO:

142 MARY - DAWN 142

in the grotto. She sees Christopher's boat advancing and races to the highest peak so that she can see him.

142A MARY'S POV 142A

She sees Christopher's boat reach the cove in front of the grotto. He slows down. The police boats are rapidly advancing from behind.

MARY

is scared. She knows Christopher is in trouble, shouts down to him.

MARY
Christopher, run!

CHRISTOPHER
I won't go without you.

MARY
There's no time to wait! Go! Go!

CHRISTOPHER

looks up at Mary and holds his hand out.

CHRISTOPHER
Mary, I love you.

MARY

hesitates for a moment, then closes her eyes and leaps off the peak.

142B SLOW MOTION SHOT 142

of a body arching through the air, in the back light down toward the water. The SOUND suddenly goes muffled, distant, and in that instant we HEAR the sound of a GUNSHOT.

CAMERA MOVES with the body as it tumbles down, then hits the water and WE SHOOT:

142C UNDERWATER (SPECIAL EFFECTS) 142

where strange, floating shapes move past us, a kind of eerie, dream-like image, the SOUND strange and unreal, full of echo. Then we emerge above water.

142D WIDE ANGLE SHOT OF THE OCEAN 142

SOUND back to normal. We see a speedboat spinning in circles nearby.

A BODY IN THE WATER

is being dragged out by the Policemen.

ANGLE - BODY

It is Mary.

142E INT. POLICE BOAT 142

She's pulled onto the deck of a police boat as

142F ANGLE - OCEAN 142

The boat which has been spinning in circles is now out of control, careening wildly through the ocean.

CLOSER ANGLE - SPINNING BOAT

It is Christopher's boat. We cannot see him.

142G MARY 142

is lying on the deck of the Police boat. We don't know if she is dead or alive. Her father leans down and touches her forehead. No response.

142H ANGLE - THE OCEAN 142

We see the Police boats cautiously approach Christopher's spinning speedboat as

(CONTINUED)

142H CONTINUED: 142

A POLICE HELICOPTER

flies in from above, drops a rope ladder down over the boat and a MAN slowly descends the ladder. He leaps onto the boat and grabs a hold of the steering wheel.

142-I ANGLE - MARY ON POLICE BOAT 142

Her eyes slowly open. She looks up and sees

MARY'S POV

Her father and two Policemen looking down at her.

MARY

sits up.

MARY
Where's Christopher?

Her father doesn't reply. She looks out and sees

142J MARY'S POV - CHRISTOPHER'S BOAT 142

The man who'd descended onto the boat from the helicopter is driving it toward the Villefranche harbor.

142K BACK TO MARY 142

She spins around and shouts at her father.

MARY
What's happened to him?

Her father won't say anything.

MARY
What have you done to him?

She starts to run toward the edge of the boat, as if to jump in the water toward Christopher's boat. Her father and the Policemen restrain her.

The Police boat advances toward the Villefranche harbor, behind Christopher's boat.

143 EXT. VILLEFRANCHE HARBOR - DAWN 143

Tricky and Katy are waiting on the dock, frightened and confused. They see Christopher's boat being tied up to a slip, but can't see Christopher.

THE POLICE BOAT

carrying Mary pulls up to a dock behind it. Mary is being led off the boat by her father.

As she is being guided down the dock, she looks back at Christopher's boat and tries to break away from her father's grip. He just tightens his hold on her.

AN AMBULANCE

roars down the dock, lights flashing, siren blaring, and stops at the end of the dock where Christopher's boat is docked. The PARAMEDICS leap out of the ambulance, get a stretcher, and move toward Christopher's boat.

Tricky races toward Christopher's boat.

MARY

is now being held by her father and several policemen. She's starting to get hysterical, shakes her arms violently and screams.

MARY
Let go of me! I want to see Christopher!

They tighten their hold and she looks over to see

CHRISTOPHER

being pulled up from the bottom of the boat, blood all over his shirt, and gently placed onto a stretcher. The paramedics start to move him toward the ambulance, past Tricky, who stands stunned, can't move.

MARY

watches in shock as Christopher is led toward the ambulance. The entire group -- Lou, Eddie, and all the Policemen are surrounding Mr. Sharon, who is still holding onto Mary.

POLICEMAN
It wasn't me. I didn't touch my gun.

(CONTINUED)

143 CONTINUED: 143

The other policemen nod and murmur "Me neither." No one wants to take the blame.

MR. SHARON
It doesn't matter who fired the shot.

Mary savagely breaks away from her father's hold and races toward Christopher. She reaches him.

CHRISTOPHER

is in great pain and breathing heavily, his face contorted and feverish. Mary gently puts her hand to his face, then leans down and kisses him. Suddenly, his pained expression vanishes, he looks up at her, smiles sweetly and whispers.

CHRISTOPHER
(whispering)
We had fun, didn't we?

He closes his eyes, smiling. Mary touches his forehead and whispers.

MARY
(whispers)
Don't close your eyes, Christopher.

He is dead. She takes off her St. Christopher medal and tenderly places it around his neck, crying softly.

Then she looks up and sees Tricky standing beside her, numb with grief, too shocked to speak.

Her father comes up to her and puts his arm around her, speaks in a patronizing voice.

MR. SHARON
It couldn't be helped, Mary.
(beat)
Let's go home.

She looks at him and shakes her head in disbelief. Then she speaks very firmly.

MARY
I'm not going home.
(she looks toward the ambulance)
I'm going with Christopher. And don't try to stop me this time.

THE SUN RISES.

(CONTINUED)

143 CONTINUED: (2) 143

She walks slowly toward the ambulance, meets up with Tricky, and the two of them climb into the back of the van with Christopher.

The doors to the van close. The flashing light on the roof is turned on, then the siren.

The ambulance roars away from the docks.

FADE OUT.

THE END